



THE CANADIAN FILM DIGEST

DECEMBER, 1973

Serving the Canadian Film Industry since 1915

35¢

Our annual Holiday issue

Bringing

Good Wishes

and Yuletide



Cheer to each

and every

one of you

WHO GIVES A DAMN ABOUT CANADIAN FILMS? WE DO!

Getting people out to see our movies
is what we're
all about

1st 4 DAYS
TORONTO & MONTREAL
\$8,629
AND GROWING



Slipstream

LUKE ASKEW PATTI OATMAN
directed by DAVID ACOMBA COLOR

NOW AVAILABLE IN ENGLISH VERSION



KAMOURASKA

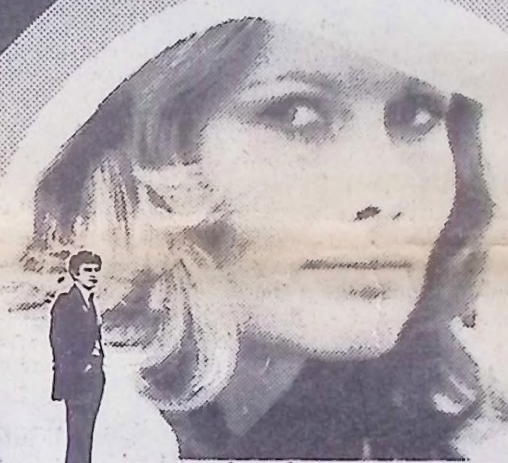
GENEVIEVE BUJOLD
directed by CLAUDE JUTRA COLOR

IN 5 WEEKS AT TORONTO
IN THE CINECITY (350 seats)
ENGLISH SUBTITLES
\$47,787
and still running



THE PYX

KAREN BLACK CHRISTOPHER PLUMMER
directed by HARVEY HART COLOR



U-TURN

MAUD ADAMS DAVID SELBY
directed by GEORGE KACZENDER COLOR

5 WKS MONTREAL **\$58,869**
2 WKS QUEBEC CITY **\$15,631**

and still running in both situations



REJEANNE PADOVANI "COLOR"

directed by DENYS ARCAND

AVAILABLE ENGLISH SUB-TITLES

OPENED IN 4 KEYS
MONTREAL (5wks) OTTAWA (8wks)
TORONTO (6wks) VANCOUVER (2wks)
\$293,832
and still running in all situations

MONTREAL (7wks)
TORONTO (3wks)
OTTAWA (3wks)
\$111,948
3 KEYS ONLY

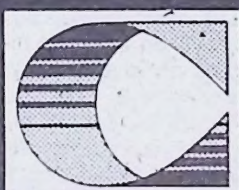


Among the twelve films
selected for the 1973
Canadian Film Awards,
five are distributed by us.

SLIPSTREAM
BEST PICTURE
OF THE YEAR
(a unanimous jury decision)
BEST DIRECTOR
David Acomba
BEST SOUND

KAMOURASKA
SPECIAL JURY AWARD
(all round excellence)
BEST ACTRESS
Genevieve Bujold
BEST SUPPORTING ACTRESS
Camille Bernard

REJEANNE PADOVANI
BEST SCREENPLAY
Denys Arcand &
Jacques Benoit



CINEPIX INC.

O. FRUITMAN 696 YONGE ST. TORONTO ONTARIO (M4Y2A7) TEL. (416) 964-7373

we're proud... of the films we handle...and the way we handle them



THE CANADIAN FILM DIGEST

Serving the Canadian Film Industry Since 1915. Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly, founded in 1941.

Publisher: Garth Drabinsky

Editorial / photography: Stephen Chesley

Advertising Sales Director: Barry Silver

Second class mail. Registration number 2587. Postage paid in Toronto. Editorial, advertising and production offices are located at 175 Bloor Street East, Toronto M4W 1C8. Phone (416) 924-3701.

The Canadian Film Digest is published on the 5th of the month from October to June inclusive. A July-August Summer issue is published during the third week of July. The Canadian Film Digest Yearbook is published the first Tuesday in September.

CN ISSN 0008-3569 791.43

Subscriptions: \$7.50 per year (including the Yearbook) or 35c per individual copy and \$5.00 per individual Yearbook. Additional copies of each issue and of the Yearbook are available from our offices.

Exhibits meet in Toronto; elect new executive

The Motion Picture Theatre Associations of Canada held their annual meeting at Toronto's Park Plaza hotel on Monday, November 19 and Tuesday, November 20. Main item of business was the election of a new executive. Discussions were held for a day and a half. The final half day was spent in discussions with distributors.

Paul Morton was elected President, succeeding David Rothstein. Jacques Massicotte was elected vice-president and Curly Posen secretary treasurer.

Luncheon on the first day was sponsored by Coca Cola, and on the second by the distributors association.

The agenda consisted of discussions to bring together the problems of each individual provincial association. Financing membership in the associations, distributor problems, and feedback to the associations were some of the topics touched upon. It is generally found that problems are regional; what frustrates in one area functions smoothly in another, for example obtaining trailers. Often there is no national solution. But ideas are shared and that is the goal.

President Morton said that much progress was being made in some areas. For example the idea of selling films to TV has been accepted. "But," said Morton, "it's embarrassing to find a theatre and TV playing the same film simultaneously. We should be notified. Such a case seldom happens in key centres, but can happen in third run or rural situations.

Also discussed were several topics very much in the limelight today, among them the quota question, censorship, and Canadian Feature film production.

The exhibitors are opposed to a specific quota system, and favor the current arrangement of testing in keys. The British experience, says Morton, opened the door to garbage by producers who just wanted to capitalize. "We are now getting quality English product, and a picture will be played if there is any smell of success. They always have been. We must test in the keys; no other industry is forced to sell across the country before being test-marketed in a few centres.

"Furthermore, many Canadian films can play anywhere, but many are only major market types with questionable value in rural areas. And too many pictures are made by people who want to make pictures, not money too. That's okay, but we are in the business to make money, and it shouldn't be incumbent upon us to play them.

"There isn't enough product anyway. As long as it won't embarrass itself at the box office, we'll play it. Lots of American embarrassments occur. Everyone is in favor of a Canadian industry; we just feel it should walk before it runs. Some producers know their job, but too many don't, and they should look to the

short — which we need desperately — or the NFB, CBC to learn their craft. There are many good ideas around, but too few people to translate them into actuality."

Another topic was censorship. Administered by the provinces, it would be logical to have a national arrangement, but the provinces won't give up the right. Several crucial cases are before the courts now. In Saskatchewan a Court of Appeal held that prior censorship was no defense against a criminal charge of obscenity. Every censor board would be rendered irrelevant if the decision is upheld in a planned appearance before the Supreme court to fight it.

Cases are also pending in Manitoba. In B.C. O Calcutta was passed by the board, played Vancouver, and was busted in Victoria. The Attorney General would not allow the case to come to court.

"The problem is," said Morton, "that the obscene aspect comes from the criminal code. Censorship comes from the Province, and the province administers the Criminal Code, which is national. Two parts of the same government are fighting, and we're the whipping boys. In the end it's a political decision. All we can say is that if censorship is done, that should be a valid defense. You hear little about such eruptions in the East, because governments set uniform policies for their departments."

"To find out if a movie is obscene, you must commit the crime first.

"We're in favor of censorship. It takes the onus off the exhibitor, self-censorship is almost too complex, and it can be used as a shield. But while the problem is political, it'll be very difficult to resolve it."

Morton emphasized that there are very few problems in the industry that don't apply to all sectors — production, distribution and

Concluded on Page 17

Departments

Canadian Box Office Statistics

Pre-View

Visitors

Books

Soundtracks

Classified Ads

Casting and Positions

Movie Quiz

New Products

Market Report

Domestic Notes

International Scenes

Editorial

Letters to the Editor

Dollars and Sense

Page 22

Page 7

Page 11

Page 20

Page 21

Page 24

Page 24

Page 24

Page 19

Page 4

Page 5

Page 23

Page 6

Page 6

Page 6



The new National Exhibitors' Association executive.



New president Paul Morton (left) shares a word with Martin Bockner of Astral Communications.

Gov't closes 60% tax loophole

The Department of National Revenue has issued an official statement regarding the sixty per cent tax write off loophole. At a tax conference in Montreal on November 21, M.W. Steele of the rulings division of the legislation branch said that the government is stopping the use of film as a tax shelter.

Steele said that the private investors in a film become the nominal owners of it, but are liable for repayment of funds invested by the CFDC or distributors only if the film is successful. From now on, said Steele, the department would admit as a cost only those funds, whether borrowed or cash, that are unconditionally to be repaid.

He said that reassessments were being sent out for retroactive action.

The provision whereby the tax act could be used as an incentive to obtain private investment was discovered several years ago, and undoubtedly contributed to the upsurge in home-grown feature making. Last winter the government suggested that it would cut off the loophole, but no time was set for doing so, and no positive statement of intent was forthcoming.

The industry has waited and waited, and many producers blame the present production slump in features on govern-

ment inaction. Delegations visited Ottawa to obtain a concrete ruling, and were rebuffed.

The effect of the ruling will be, according to some, disastrous. Funding will dry up for features, and the industry, now almost on solid footing, will collapse.

Not all producers agree with this dire forecast, however. And the final word is yet to come. John Shepherd gave a paper in Montreal that said unequivocally that the act is fine as it is; the loophole can continue to be used.

Furthermore, there have been no assessments yet on projects that were structured properly according to the income tax act.

Producer David Perlmutter, President of Quadrant Films, feels that any in assessments that will be fought, the lawyers feel they have a good case.

As to the results of a loss of the loophole, Perlmutter says, "It will hurt a little; it certainly won't be any easier to get financing. But right now we are getting financing."

"Producers with a track record are not finding it as difficult right now, but if the loophole is closed, newcomers will find it harder to arrange financing."

Alberta industry forms association

Nick Zubko, president of Cine Audio Ltd. of Edmonton, was elected president of the newly-formed Alberta Motion Picture Industries Association at its inaugural meeting held Thursday evening.

Representatives of nine film companies signed up as charter members of the association, which met in the screening room of Century II Motion Pictures Ltd., Edmonton.

Century II President Ron Brown was elected the association's vice president, having served for the past year as chairman of the interim board set up by a group of producers, on an ad hoc basis, to get the association under way. Brown was nominated for the position of association president, but he declined to accept the position.

Other members of the executive are Eric Jensen, Chinook Film Productions

Ltd., Calgary; Harold Tichenor, Cinetel Nine, Lethbridge; and Cy Hampson, Cymar Productions Ltd., Edmonton.

Charter members in addition to the five-man board of directors are Bill Marsden, William Marsden & Associates Ltd.; Don Macyk, Agravoice Productions Ltd.; Jim Tustian, J. Tustian Film Productions; Sam Koplowski, Filmwest Associates Ltd.; and Gerald Wilson, Able Editing & Services Ltd.

While the association is primarily a group of film producers and laboratories, the directors met to set up associate and affiliate membership categories for persons in related activities, such as suppliers, technicians and cameramen.

Len Stahl is the executive secretary, and can be reached at 347 Birks Building, Edmonton T5J 1A1. Phone 424-4692.

Astral - Bellevue announces feature plans for \$6.5m.

Harold Greenberg, president of Astral Bellevue-Pathe, and Edward Bronfman, board director, announced a six and a half million dollar feature plan for production in Canada next year. The announcement was made in Hollywood last month to the international film press.

All the features are to be made in conjunction with Sandy Howard. Howard and Greenberg, along with Quadrant Films, made The Neptune Factor in Toronto last year.

Set for production are The Devil's Rain, a western to be made in western Canada for \$1.5 million; Magna One, a science fiction effort

with a budget set at \$3 million; and Romppp, a two million dollar musical.

Also being considered is another western, with plans to star Kirk Douglas. Greenberg is seeking TV production also.

Astral Bellevue-Pathe is also planning to expand its retail camera division, now based in Montreal, into Ontario.

Recently the company disposed of its Vancouver labs. The Astral Bellevue-Pathe merger was approved by shareholders last month. The company is now the largest film company in Canada, with assets in production, distribution, and exhibition.

Variety Club elects new crew



The new Variety Club crew: (left to right) Myer Axler, Andrew Rouse, Sam Handler, Harvey Dobbs, Alex Stewart, Doug Wells, Bob Lester, Bobby Gimby, Bill Murray.

The Variety Club, Tent 28, held its monthly Stewart is arranging a one-week charter flight.

New crew members, elected by those present in balloting before lunch, are Myer Axler, Harvey Dobbs, Al Dubin, Sam Handler, Syd Koffman, Bill Murray, Robert Lester, Andrew Rouse, Alex Stewart, Bobby Gimby, and Doug Wells. The crew was to meet and choose its own officers.

Other business included a reminder of the Variety Village annual Christmas play on December 18. This year's offering is The Patient, by Agatha Christie.

A tribute to the memory of Barkers Lou Krugel and Oscar Hanson, both of whom had died recently, was given.

The world-wide Variety convention for 1974 was announced for May in San Francisco. Alex

Chief Barker Doug Wells announced that a meeting of Elder Statesmen and Heart Award winners unanimously decided to make application for Tent 28 to host the 1976 convention in Toronto.

New members were inducted by Jack Bernstein.

It was decided not to solicit advertising for a program at the Young Canada Night at Maple Leaf Gardens as the Tent had done in the past. Instead Harvey Dobbs had drawn up a letter for donations, and four thousand dollars had been contributed to date.

Total amount raised for Variety efforts this year has been \$300,000.

Guests at the luncheon were actors W.B. Brydon, Jimmy Edwards and Eric Sykes.

Market Report

ENTERTAINMENT STOCKS

STOCK	CLOSE NOV. 9	CLOSE DEC. 7	NET CHG.	HIGH FOR 73	LOW FOR 73
-------	-----------------	-----------------	-------------	----------------	---------------

TORONTO STOCK EXCHANGE

Baton	10 1/4	8	-2 1/4	14 1/4	7 1/2
Bushnell	9 1/4	8 1/2	-3/4	12	7 7/8
Canadian Cable Systems	16 1/2	14 1/2	-2	19 1/2	13 3/4
CFCN	8 1/2	8	-1/2	10 3/4	6 3/4
CHUM B	11	9 1/4	-1 3/4	13 1/2	8 1/2
IWC Industries Ltd.	2.40	2.00	-.40	4.00	1.80
Maclean-Hunter Cable	14	12	-2	18 1/2	11 1/4
Premier Cable	11 1/4	10	-1 1/4	19	9 3/4
Q Broadcasting	4.00	3.60	-.40	6.25	3.50
Rank Organization	10 1/2	8 3/8	-2 1/8	13 1/4	8
Selkirk A	16 3/8	12 1/2	-3 7/8	17	12 1/2
Standard Broadcasting	10 1/4	8 7/8	-1 3/8	15	8 3/8
Western Broadcasting	14 1/4	12	-2 1/4	14 1/2	10 1/8

MONTREAL STOCK EXCHANGE

Astral	1.75	1.55	-.20	2.25	1.10
--------	------	------	------	------	------

VANCOUVER STOCK EXCHANGE

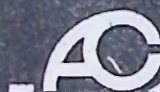
All Can A	2.60	2.35	-.25	3.50	2.00
All Can B	2.60	2.40	-.20	3.40	1.80

NEW YORK STOCK EXCHANGE

Columbia Pictures	4 3/8	2 5/8	-1 3/4	9 7/8	2 1/4
Walt Disney	60	43 7/8	-16 1/8	123 7/8	40 1/2
Gulf & Western	29	23 3/4	-5 1/4	35 3/4	21 3/8
Lowes	24	18	-6	48	17
MCA	25 1/2	21	-4 1/2	34 1/4	18 1/2
Metromedia	10 1/4	7 7/8	-2 3/8	32 1/4	7 5/8
MGM	16 3/4	9 7/8	-6 7/8	24	9 7/8
Transamerica	10 1/2	9	-1 1/2	17 5/8	8 1/8
20th-Fox	7	5 3/4	-1 1/4	12 3/8	5
Warner Communications	12	10 3/8	-1 5/8	39 1/8	9

AMERICAN STOCK EXCHANGE

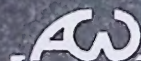
Allied Artists	4 3/8	3 5/8	-3/4	4 1/2	1 7/8
Cinerama	1 3/8	1	-3/8	2	7/8
Filmways	4 5/8	3 1/2	-1 1/8	5 1/2	2 1/8
General Cinema	11	9 1/4	-1 3/4	37 1/4	7



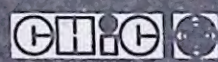
ALL-CAN HOLDINGS LIMITED

Incorporated as a Public Company under the laws of the Province of British Columbia. A & B class shares listed on Vancouver Stock Exchange, B.C. Canada. Head Office: 14th Floor, 1030 West Georgia Street, Vancouver, B.C.

and subsidiaries:



ALL-WORLD CINEMA LIMITED 100% OWNED



CHIC RADIO LIMITED 100% OWNED

GREEN INK LIMITED 100% OWNED

ALLMEDIA LIMITED 75% OWNED

BELLEVILLE MEDIA LIMITED 51% OWNED

“Harry J. Allen Jr., and Leslie A. Allen, officers of the above companies, are carrying into the 70's, in Canada and throughout the world, the entertainment tradition synonymous with the Allen name since 1906.”

All correspondence should be directed to: All-Can House, 41A Avenue Road, Toronto, Canada. Telephone: (416) 925-3173. Cable Address: LASALLEN, Toronto, Canada.

“TALK BACK DAILY”

every



This is CHIC heartland... are YOU listening?

790 AM RADIO 1021 FM

Ron Emilio heads Allied Artists branch

Ronald F. Emilio has been appointed General Manager of the newly formed Allied Artists of Canada, Ltd., a wholly-owned subsidiary of Allied Artists Pictures Corp., it was announced by Jerry Gruenberg, Vice President-General Sales of Allied Artists.

This marks a major distribution change for Allied Artists, which had previously released its feature films in Canada through outside distributors.

Emilio, a 25-year veteran of the motion picture industry, joins Allied from MGM Pictures, where he served as Canadian

General Manager for the past 11 years. Emilio entered the movie industry in 1948 in the 16 mm sales department of Sovereign Films. After working there for four years, he joined Paramount as Sales Booker for two years, then moved on to Disney and Universal as a salesman. From 1958 to 1962, he was in theatrical and TV sales for 20th Century Fox. Emilio resides in Toronto with his wife and six children.

Allied Artists of Canada, Ltd., will be located at 85 Eglinton East, Toronto, Ontario. Phone (416) 484-4541.

Domestic Notes

People, Places and Events from Across Canada

Movies: The NFB's *Cry of the Wild* played 225 theatres over the U.S., Thanksgiving weekend. Shot by Bill Mason, American distrib is American National Enterprises ... The *Rainbow Boys*, Potterton's production, won a Bronze medal for best foreign film at the recent Atlanta Film Festival ... *Paperback Hero* ran three days in Outlook Saskatchewan and racked up ticket sales of 1,224. Population is 1,400 ...

The Sorrento Film Festival in Sorrento, Italy, September 1974, will feature Canada. Only one country per year is honoured; previously set were France, Sweden, Britain, Japan, and Germany. Program will highlight retrospectives, meetings, press conferences, and discussions.

An exposition of Ontario High School films will be held March 6-8 at York University. Entries must be in to the Film Department by January 20. The address is Downsview Ontario ... The Stratford Festival has been expanded by two more days: Fest will run from September 13-22 next year.

People: Alex L. Clarke has appointed P.C. Wu as Marketing Manager in Canada ... Bob Crone has started his own entertainment consulting business. ... Maureen O'Donnell of Columbia in Toronto attended a special marketing meeting in New York. Purpose was to figure out how to maintain high grosses through Christmas for *The Way We Were*.

Lorne Greene may play Dr. Norman Bethune for Italian producer Carlo Lizzani. Pic would be shot in Canada ... Ben Arbeid, British producer (*The Go-Between*) was in Toronto to advise newly formed financial group August Films ... Micheline Lanctot was an animator for Potterton Productions. The office was next door to Gille's Carles'. The rest is history ... Doug McCullough, Ontario culture head for the government, has come out in favor of a quota on Canadian films ... Daniel Petrie's *Buster* and *Billie*, set in 1948 Georgia, has been picked up by Columbia.

Daryl Henry wrote *Vrooder's Hooch* for fellow Canadian Arthur Hillier, and will appear in a small part. The last time he acted was in university dramatics in Toronto ... The National Association of Concessionaires has redivided its regions, and Canada now has two reps. J.F. Senior remains for the West and Sydney Spiegel of Super Pufft will rep. for the East ...

Because there has been no agreement for three years on actors crossing the border between Canada and the U.S., Canada is becoming tougher and allowing only stars in. The U.S. is not happy ... ACTRA's Christmas party featured an amateur hour by the members ... An Atlantic Filmmakers Co-op, modelled after the one in Toronto, was formed in August. They're looking for scripts. The address is 1144 Tower Road, Halifax.

Season's Greetings!
Our Season's Greetings and Best Wishes for the New Year.
From the Sarnia Theatre Managers' Association, of Bluewaterland-Sarnia, Ontario.
Bob Cleminson — Ross Chapman
— Al McEwenn.

Crawley's has produced over 2,200 films to date, not counting filmstrips and commercials. 500 of these are in French ... An error in information in our Yearbook should be cleared up. Danton Films telephone numbers are incorrectly listed. The 35mm number is 484-1888 and the 16mm number is 487-4446 ... Global TV, the new network, is putting money into films. It has a stake in Duddy Kravitz ... And Odeon Theatres owns about 12 percent of the Global stock.

WOMPI held their "Top of the List" Wine and Cheese party at the Variety Club clubrooms in Toronto on December 5th. One hundred and fifty guests attended ... CFDC head Michael Spencer is in India to sell Canadian films. This is the first attempt by the CFDC to interest markets abroad in Canadian films. He took with him *Isabel*, *Goin' Down the Road*, and *Face Off*, among others ... IMAX plans to make a 3-D IMAX pic ... A new production financing consortium has been started. Called *Six Hussars*, it is Canadian directed. Robert McGuirk is head. Mainly Canadian money, but U.S. and Swiss are involved too. First project is a deal with British producer Harry Field for a spaghetti western ...

Production: Duddy Kravitz has wound up shooting. It used 55 actors, 500 extras, 75 sites including the house next to Mordecai Richler's birthplace, and 100 old vehicles. Sounds like Hollywood ... Gerald Mayer will produce 26 half hours of *Swiss Family Robinson*. The deal is between Trident of the U.K. and Freemantle of Canada. Filming will take place in Jamaica and at Toronto's Kleinberg Studios. Associate producer will be Alan Bromley, Production Manager will be Marilyn Stonehouse, and Harry Makin will handle the cinematography ... Briston Films of Montreal has declared bankruptcy.

Post-production: Michel Brault's *Les Ordres*, made for \$250,000 in Montreal and regions, and produced by Prisma productions ... Jacques Godbout's *La Gammick* at the NFB ... Ferdinand Rivard's *Les Oranges d'Israel* ... Andre Brassard's *Il Etait une Fois dans L'est* ... And in Vancouver Jack Darcus is editing *Wolf Pen Principle* and George McCowan is editing *The Inbreaker* ...

Gilles Carle's next film will be called *Nothing* ... Claude Jutra's next, from his own scenario, will be called *Pour Le Meilleur* ... Both are scheduled to be shot this winter ... Dusan Makavejev is making *Sweet Movie* in Europe. A French-Quebec co-production between Mojak Films of Montreal and Filmanthropie of Paris, it stars Carol Laure and John Vernon.

Season's Greetings!
Our Season's Greetings and Best Wishes for the New Year.
From Barney and Helen Simmons of the Fox Cinema, Victoria, British Columbia.

Season's Greetings!
Best Wishes and Season's Greetings from the management and staff of the Strand Theatre, Deep River, Ontario.

Focus On: Lillian Gish

Miss Lillian Gish was in Toronto to promote the publication of her new book, *Dorothy and Lillian Gish*, for John Wiley and Sons. She offered these comments in the midst of an awe-inspiring schedule.



On her sister Dorothy: In my book I wanted to set down Dorothy's career. Nobody ever had. She was a much better actress than I ever was. She had the gift of comedy, so rare in truly feminine women, but she wanted to play tragedy.



On her book: It's a history of entertainment of this century. It's bigger than any one person. Films are still in their babyhood; they are our living history. We are the first generation to leave behind our past.



On films today: We need films with good taste. Everyone knows there is garbage, but do you want to see it in movies? We need human stories. All we're getting now is whodunits and car crashes. They're all right, but you can't take a steady diet.



On silent films: That was the height of filmmaking. You could tell in twenty-five feet in silents what it takes one hundred feet to say in talkies. A lot of my audience is young people. They see the silent films and they mean something to them.



On her life and work: I wouldn't know what to do if I retired. I can't remember before I was five and all I remember is that I worked all my life. I didn't make up my mind to do any particular thing, either. I was put there and it happened.

Compliments
of the
Season from

Danton Films

2 DAVISVILLE AVE., TORONTO

Dan Weinzwig, Gen. Mgr., Harold Bell, Sales Mgr.



Limited

Phone (416) 484-1888

Vancouver, Vt. Hooford, (604) 732-7421

Editorial

Now that the loophole is closed - what?

Eventually, it seems, the government can act. Against every possible indicator, it has finally come down with a decision, even! The feature sector of the Canadian Film Industry has now officially been informed that the sixty per cent write-off loophole in the tax act has now officially been closed.

It is time, therefore, to examine exactly what effect the loophole had, and to determine what must happen next.

For the past several months, it is no understatement to say that the feature industry has been in the doldrums. Some efforts have been completed — Quiet Day in Belfast, Only God Knows — but nothing like the outpouring of last year, reflected in the incredible number of Canadian features playing in Toronto last Fall.

Lack of production can be attributed to many factors, of course. Many producers — and investors — were involved in launching the Fall efforts and were waiting to see how they fared at the box office. New scripts were being developed and financing sought; the production and casting stage had not been reached. But undoubtedly much of the slump can be attributed to government hesitation in announcing an official ruling on the tax question.

Some producers see the government hesitation as a death blow to the industry. Not so. Of course the government must be severely criticized for its callous disregard of the realities of film investment, and its possible pursuit of retroactive payments under the tax ruling seems to be petty and vindictive — almost like an act of revenge against the nasty men who outwitted the tax law framers.

But there were in fact features produced. The consistent characteristic about these efforts is that the producers had completed projects before: Potterton made *Child Under a Leaf*, Quadrant made *Sunday in the Country*, Vision IV participated in *Quiet Day in Belfast*, Canart made *Only God Knows*, and so on.

Track records existed for these producers. Not so much of filling the coffers with silver, but films brought in, completed and exhibited. So while investor wariness may be an active force, it is not universal.

There is no doubt then, that the unavailability of the tax shelter has hurt. The people it has hurt are those who lack track records in the feature category: the beginners.

All of the feature producers mentioned previously, whether they started as makers of shorts or plunged into features immediately, have had the tax shelter as a factor in getting started. It did not determine the level of ultimate success, but it helped provide the opportunity to succeed or fail. A producer starting now has greater odds against ever mounting a project. Something must be done to assist him.

One producer remarked that before the tax shelter was discovered, people invested in movies. Then the tax benefits made these investors happier. Without the tax benefits they are hesitating, because they do not consider their original investing, just the later sixty per cent kind.

But they did invest originally. And they would again, if the opportunity would be attractive enough.

What they need is more confidence in the potential success of a project. Efforts — and concrete ones are the only kind acceptable — must be made to insure proper promotion and exhibition for features. Some sort of financial base for return can be guaranteed if the industry accepts the usefulness of TV as a source of movie revenue; cable companies and networks are crying for good programming to fill time.

Wider exhibition, especially in smaller centres and centres away from the main metropolitan areas must be attempted on a wide scale. The CFDC must be allowed to assist financially in promotion, script development and TV efforts.

The most important effort is to insure the development of more producers; the industry lacks enough producers to keep the momentum of the past few years from slowing down. Experienced hands must not be prevented from creating, but new people must join their ranks.

The French situation is hardly different. Much of the feature industry in Quebec, while farther along in building up its audience than the English, nevertheless is now in much the same position as the English: How do you attract investors when they apparently do not have it as good anymore?

And we must remember that fast action is necessary, although given the participants, it isn't likely to take place.

Dollars and Sense

A Guest Commentary

This column will return next month

Coming up:

Pierre David on the outlook for 74 Chalmers Adams on financing films

Letters to the Editor

Readers' comments are always invited, provided they are precise and to the point. Send your ideas on any subject to: Letters to the Editor, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. We'll print the best.

About selling celluloid

To the Editor:

Let me begin by saying that Mr. Chalmers Adams has my full respect as a producer. His participation in Don Shebib's film has resulted in a worthwhile filmgoing experience. But why is she taking a chance on losing my respect by writing that gibberish in the November Dollars and Sense column?

Surely he must know that the star system is now dead. How many Hollywood actors or actresses can command, by their very presence, people to appear in the theatres? A handful at most. People today choose their movies very carefully, mainly because of the high cost of an evening out. They go because of the subject matter of a film, not because of who is in it.

I agree that we must "promote" movies, even sell them, but let's not get locked into that other Hollywood syndrome, the 'advertising is all' approach to filmmaking. That is also past.

Canadians will attend Canadian movies — if they have the opportunity to see them, and if they are interested enough in the particular film — so let's concentrate on insuring that the

films are made, rather than on what to do with them after they're ready to be shown.

R. Adamson
Winnipeg

To the Editor:

While I agree with Chalmers Adams' contention that more stars are needed in Canada, the next question is Who? Where are they?

We have had in Canada a sort of repertory training for actors and actresses. First the CBC was the training centre, and now the outburst of regional theatre has added to the possibilities. But who is available?

Looking among the casts of recent plays and movies I've seen, no one impresses me with having that extra 'magic' associated with star quality. Competence and ability, yes. But there is something missing in every one of them, as far as I'm concerned.

Stars aren't made. They're born. Actors are trained and developed but stars have something that is innate. No one in sight has it now.

F. Collis
Montreal

About the CBC's present state

To the Editor:

Your editorial on the CBC's present state is very alarming. Surely you realize the pressures on the Corporation that are operating today, pressures that did not exist twenty years ago when the CBC was pre-eminent?

Costs today are incredibly higher than before, when a classical play could be presented for an insignificant amount. Actors are able to obtain work at a vast number of regional theatres that did not exist in the CBC's

Golden Age. And how many documentaries can you make about the Prairies?

The CBC today must not be forced into a position of escalation in its programming. In the end, you know, it is you and I who pay for the CBC's expansion — which just means more bureaucracy, not necessarily better programming — and I for one am fully satisfied with what I get for my tax dollar now.

R. Descotes
Ottawa

An apology, an explanation, and a thank you

During the past two months I have had the privilege to interview many persons involved in the film industry. All of these sessions were done for the purpose of including them in the issues of the Digest of October, November and December.

They were not run simply because of space problems, a source of irritation that is very acute at this time, and for several reasons.

The editorial goal of the Digest is to present news about every aspect of filmmaking in Canada, be it production, distribution or exhibition. Since news is by definition timely, it has taken precedence over the second part of our goal: to present, in depth, the people who work in the industry.

After all, it is people who make the news, who make the industry, in fact, every one involved in the industry, I feel, has something to tell the rest of us, and should be heard. It is hoped that the pages of the Digest can act as a vehicle for these voices.

But here we return to the space problem. And of course, money.

The Digest is entirely self-supporting. We receive no financial aid whatsoever. We exist through revenue from subscriptions, newsstand sales, and advertising. We feel that a viable trade paper can be built without government or private assistance, and we are determined to prove that it can.

In the little more than a year that the present management has been in control of the Digest's destiny, we have been fortunate to have been associated with a loyal advertising clientele, and with subscribers that immediately renew their subscriptions.

To this support we must add prudent financial planning. One aspect of that planning is to maintain a practical ratio of advertising to editorial space allocation in each issue.

We feel that to date we have done so. We would never allow an issue to drop below sixteen pages in any month, and find that with the ads we are receiving, all the essential news items are included. But in this and the previous issues we have been unable to include the interviews I have done.

One way to rectify the situation is to make January a Special People Issue. Let it be so. You'll meet Jim Bridges of *The Paper Chase*, Peter Pearson of *Paperback Hero*, Adrian Gage of *The Optimists*, animator Richard Williams, Gail and Martin Stayden of *I Could Never* . . . , producer Robert Schaffel, producer/director/actor Mark Rydell, director Hall Bartlett, actresses Kate Reid and Monique Mercure, and a lovely lady named Karin Cheatham to tell you about Walt Disney World. And more.

As The Digest grows stronger, as it surely will, more of this kind of article will appear. Until we can take such a condition for granted, let me say thanks to all the people who gave me their time and energy to provide the opportunity to do the stories.

And to every reader, advertiser, and person out there, best wishes for a truly happy new year.

See you in January.

Season's Greetings

*At the close of another year,
we welcome this opportunity*

to thank you

for your friendship and good will.

Our best wishes

for

A Joyous Holiday Season

A Happy and Prosperous New Year.

From the management and staff of the

Canadian Film Digest

to

All of our clients and subscribers.

Pre-View:

ADVENTURES OF RABBI JACOB

Distributor: International Film Distributors
Cast: Louis De Funes, Suzy Delair, Marcel Dalio, Henry Guybert.

Credits: Director: Gerard Oury; Screenplay: Gerard Oury, Daniel Thompson; Cinematographer: Henri Decae; Editor: Albert Jurgenson.

Story: Madcap comedy about a racist who stumbles into intrigue with Arabs, Jews and various other minorities.

ASH WEDNESDAY



Distributor: Paramount Pictures
Cast: Elizabeth Taylor, Henry Fonda, Helmut Berger, Keith Baxter.

Credits: Producer: Dominick Dunne; Director: Larry Peerce; Screenplay: Jean-Claude Tramont; Associate producer: Jean-Claude Tramont.

Story: A woman undergoes body sculpture surgery, and regains her youthful looks.

THE BELSTONE FOX

Distributor: Astral Communications
Cast: Eric Porter, Jeremy Kemp, Bill Travers, Rachel Roberts.

Credits: A Julian Wintle Production. Producer: Sally Shuter; Director: James Hill; Screenplay: James Hill; Music: K. Laurie Johnson.

Story: A family film about a friendship between a fox reared in captivity and a fox-pound in England.

BREEZY



Distributor: Universal Pictures
Cast: William Holden, Kay Lenz, Roger C. Carmel, Marj Dusay, Joan Hotchkis.

Credits: Producer: Robert Daley; Director: Clint Eastwood; Screenplay: Jo Helms; Executive producer: Jennings Lang; Associate producer: Jo Helms; Cinematography: Frank Stanley; Editor: Ferris Webster.

Story: A man who has lost all ability to become emotionally involved falls in love with a young hippie girl.

CATCH MY SOUL

Distributor: Ambassador Film Distributors
Cast: Richie Havens.

Story: A rock version of Shakespeare's Othello, filmed in Mexico.

THE CHINESE CONNECTION

Distributor: National General
Story: A Kung-Fu epic starring Bruce Lee.

CINDERELLA LIBERTY



Distributor: Twentieth Century-Fox
Cast: James Caan, Marsha Mason, Kirk Calloway, Eli Wallach.

Credits: Produced and Directed by Mark Rydell; Written by Darryl Ponicsan; Cinematography: Vilmos Zsigmond; Editor: Donn Cambern, Patrick Kennedy; Vocal Mischief: Marty Augustine.

Story: A sailor on leave befriends and then falls in love with a down and out pool hustler and her son.

THE DAY OF THE DOLPHIN



Distributor: Bellevue Distributors
Cast: George C. Scott, Trish Van Devere, Fritz Weaver, Paul Scorvino.

Credits: Producer: Robert E. Relyea; Executive producer: Joseph E. Levine; Director: Mike Nichols; Screenplay: Buck Henry; Cinematography: William Fraker; Editor: Sam O'Steen.

Story: The story of a scientist's obsession with a unique experiment involving dolphins and of the emotional and political environment created by that experiment.

DON'T LOOK NOW



Distributor: Paramount Pictures
Cast: Donald Sutherland, Julie Christie, Hilary Mason, Clelia Metania.

Credits: Executive producer: Anthony B. Ungar; Producer: Peter Katz; Director: Nicholas Roeg; Screenplay: Alan Scott, Chris Bryant; from a story by Daphne du Maurier; Cinematographer: Anthony Richmond.

Story: A young couple become involved in psychic phenomena after one of their children is drowned.

THE EXORCIST



Movies to be released at Christmas

Distributor: Warner Brothers
Cast: Max Von Sydow, Linda Blair, Lee J. Cobb, Ellen Burstyn.

Credits: Written and produced by William Peter Blatty; Directed by William Friedkin.
Story: A young girl practises sorcery in this supernatural thriller.

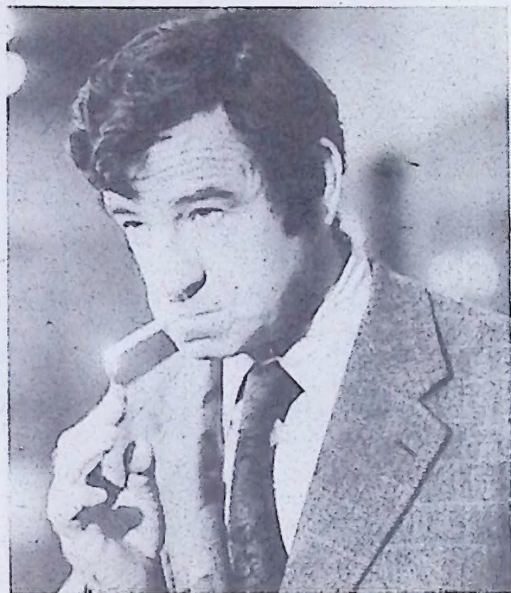
LA GRAND BOUFFE

Distributor: International Film Distributors
Cast: Marcello Mastroianni, Ugo Tognazzi, Michel Piccoli.

Credits: Director: Marco Ferreri; Screenplay: Marco Ferreri, Rafael Ascona; Music: Philippe Sarde.

Story: Four men decide to remain in a villa outside Paris and eat themselves to death.

THE LAUGHING POLICEMAN



Distributor: Twentieth Century-Fox
Cast: Walter Matthau, Bruce Dern, Lou Gossett, Albert Paulson.

Credits: Producer and director: Stuart Rosenberg; Screenplay: Thomas Rickman; Cinematography: David Walsh; Editor: Robert Wyman.

Story: Two San Francisco policemen set out to solve several inter-related murders.

MAGNUM FORCE

Distributor: Warner Brothers
Cast: Clint Eastwood, Hal Holbrook, Mitchell Ryan.

Credits: Producer: Robert Daley; Director: Ted Post; Screenplay: John Milius, Michael Cimino; Cinematography: Frank Stanley; Editor: Ferris Webster.

Story: Dirty Harry returns to solve the mysterious wave of killings of underworld figures.

MARCO



Distributor: Ambassador Film Distributors
Cast: Zero Mostel, Desi Arnaz, Jr., Jack Weston.

Credits: Producers: Arthur Rankin, Jr., Jules Bass; Director: Seymour Robbie; Screenplay, lyrics: Romeo Muller; Music: Maury Laws; Choreography: Ron Field; Cinematography: Richard R. Nishigaki.

Story: A musical version of the life and legends of Marco Polo, filmed on location in the Far East.

MEAN STREETS



Distributor: Warner Brothers
Cast: Robert de Niro, Harvey Keitel, David Proval.

Credits: Producer: Jonathan T. Taplin; Executive producer: E. Lee Perry; Director: Martin Scorsese; Screenplay: Martin Scorsese, Mardik Martin; Cinematographer: Kent Wakeford; Editor: Sid Levin.

Story: Life in New York's Little Italy, and especially the effects of the environment on the young, are described in this suspense movie.

THE NEW LAND

Distributor: Warner Brothers
Cast: Max von Sydow, Liv Ullman, Eddie Axberg.

Credits: Producer: Bengt Forslund; Directed, Photographed, Edited by Jan Troell; Screenplay: Jan Troell, Bengt Forslund.

Story: The sequel to The Emigrants, as the newcomers set up life in America.

NOT NOW DARLING

Distributor: Ambassador Film Distributor
Cast: Leslie Phillips, Julie Ege, Ray Cooney, Joan Sims, Bill Fraser, Moira Lister.

Credits: Executive producers: Tony Tenser, Marvin Liebman; Producers: Peter J. Tompson, Martin Schute; Directors: David Croft, Ray Cooney; Screenplay: John Chapman.

Story: An English bedroom farce, with mistresses and minks.

PAPILLON



Distributor: Allied Artists
Cast: Steve McQueen, Dustin Hoffman, Victor Jory, Don Gordon.

Credits: Executive producer: Ted Richmond; Producers: Robert Dorfmann, Franklin Schaffner; Director: Franklin Schaffner; Screenplay: Dalton Trumbo, Lorenzo Semple, Jr.; Cinematographer: Fred Koenekamp; Editor: Robert Swink.

Story: Based on the Best-Seller, the trials and escape of a man condemned to the Devil's Island penal colony.

REJEANNE PADOVANI

Distributor: Cinepix
Cast: Jean Lajeunesse, Luce Guilbeault, Roger Lebel.

Credits: Producer: Marguerite Duparc-Lefebvre; Director: Denys Arcand; Screenplay: Jacques Benoit, Denys Arcand; Cinematographer: Alain Dostie; Editing: Denys Arcand, Marguerite Duparc.

Story: Political and personal corruption in Quebec and how a man becomes involved in it.

ROBIN HOOD



Concluded on next page

Pre-View: Concluded

Distributor: Bellevue Distributors
Cast: The voices of Roger Miller, Brian Bedford, Monica Evans, Phil Harris, Andy Devine, Carole Shelley, Peter Ustinov, Terry-Thomas.

Credits: Produced and directed by Wolfgang Reitherman; Story by Larry Clemmons; Directing animators: Milt Kahl, Frank Thomas, Ollie Johnston, John Lounsberry.

Story: Walt Disney version of the legend of Robin Hood, in an animated feature.

SCREAMING TIGER

Distributor: Astral Communications
Cast: Wang Wu.

Story: Kung Fu epic wherein Chinese lad journeys to Japan to avenge the death of his entire family by Japanese sailors.

THE SEVEN UPS

Distributor: Twentieth Century-Fox
Cast: Roy Scheider, Tony Lo Bianco, Larry Haines, Victor Arnold.

Credits: Produced and directed by Philip D'Antoni; Executive producers: Kenneth Utt, Barry Weitz; Screenplay: Albert Ruben, Alexander Jacobs; Advisor: Sonny Grosso; Cinematographer: Urs Furrer; Editor: Gerald Greenberg.

Story: A group of detectives in New York are called seven ups because they ferret out criminals whose crimes are punishable by at least seven years in jail.

SHANGHAI KILLERS

Distributor: Astral Communications
Cast: Yi Yi, Tien Chun.

Credits: Director: Wangtien Lin.

Story: Kung Fu epic wherein a young lad sets out to avenge his father's death.

SIDDHARTHA

Distributor: Columbia Picture
Cast: Shashi Kapoor, Simi Garewal, Romesh Sharma.

Credits: Produced, Directed, Written by Conrad Rooks; Cinematographer: Sven Nykvist; Editor: Willy Kemplen.

Story: Based on the Herman Hesse novel, a young man studies and learns as he seeks true happiness in India.

SLEEPER



Distributor: United Artists
Cast: Woody Allen, Diane Keaton, John Beck, Marya Small.

Credits: Executive producer: Charles Joffe; Producer: Jack Grossberg; Director: Woody Allen; Cinematographer: David Walsh; Editor: Ralph Rosenblum; Screenplay: Woody Allen.

Story: Woody's further adventures in life, this time in a science fiction comedy.

THE STING



Distributor: Universal Pictures
Cast: Paul Newman, Robert Redford, Robert Shaw, Ray Walston.

Credits: A Zanuck/ Brown Presentation. Produced by Tony Bill, Michael and Julia Philips; Director: George Roy Hill; Screenplay: David S. Ward; Cinematographer: Robert Surtees; Editor: William Reynolds.

Story: In the Depression Thirties, two con men set out to trick a big timer responsible for the death of an old friend.

THE TALL BLOND MAN WITH ONE BLACK SHOE

Distributor: Ambassador Film Distributors
Cast: Pierre Richard, Bernard Blier, Jean Rochefort, Mireille Darc.

Credits: Producers: Alain Poire, Yves Robert; Director: Yves Robert; Screenplay: Yves Robert, Francis Veber; Cinematographer: Rene Mathelin; Editor: Ghislaine Desjonqueres.

Story: A musician is wrongly branded a spy to act as trap in two detectives' rivalry.

THAT MAN BOLT

Distributor: Universal Films
Cast: Fred Williamson, Byron Webster, Miko Mayama, Teresa Graves.

Credits: Producer: Bernard Schwartz; Directors: Henry Levin, David Lowell Rich; Screenplay: Quentin Werty, Charles Johnson; Cinematography: Gerald Finnerman.

Story: Martial arts epic wherein courier for bad guys outwits double crossing bad guys and avenges death of a girl acquaintance.

WRESTLING QUEEN

Distributor: Cinepix
Cast: Vivianne Vachon, various wrestlers.
Produce Credits: Produced by Mutual Films and Cinepix.

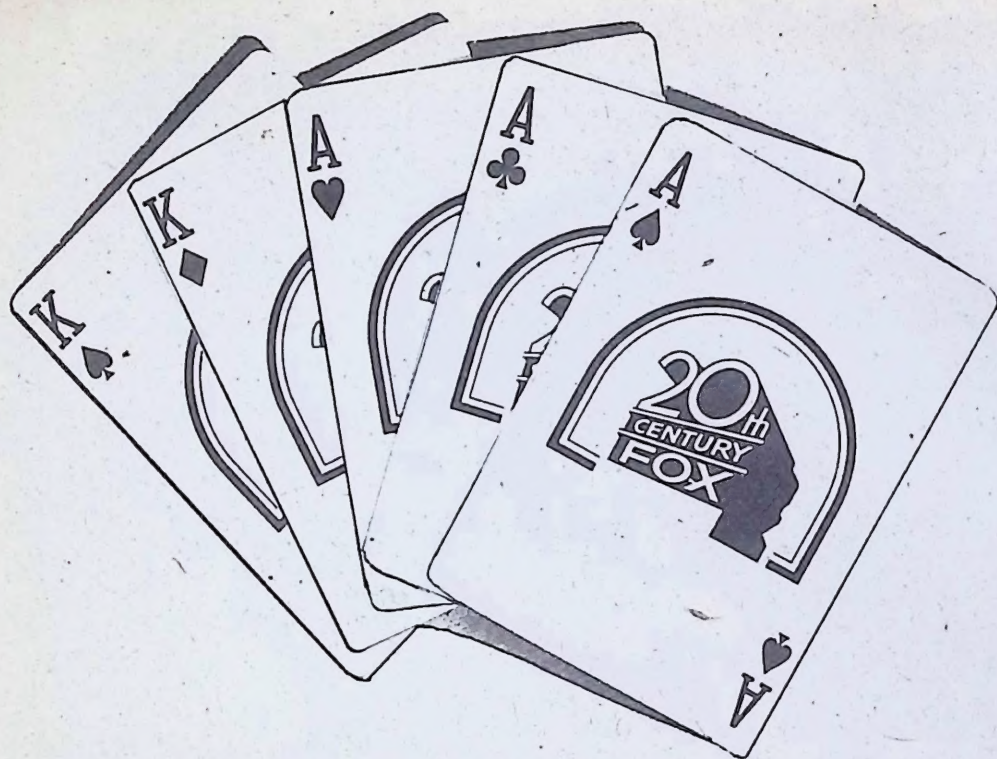
HOSFORD THEATRE SUPPLY LTD.

Distributors of Motion Theatre Equipment

• Everything for the
Theatre

Miss V.E. Hosford
Res: 738-5677

Ste. 7 - 1734 West Broadway, Vancouver 9, B.C.
Telephone 732-7421



20th. Century-Fox
is dealing full houses
for Spring '74

January

The Laughing Policeman
Seven-Ups

February

Cinderella Liberty
M★A★S★H

March

Zardoz
Conrack

April

Three Musketeers
(Pre-Release)

Claudine
Salty

May

Dirty Mary and Crazy Larry
The 5 Apes Pix
Butch Cassidy and the Sundance Kid

Released Thru BelleVue Distributors, Ltd.



ENERGY

We are doing all in
our power to ensure
this is our best
HOLIDAY SEASON
ever...We hope it
is yours!

THE ODEON THEATRES (CANADA) LIMITED

225 CONSUMERS ROAD
WILLOWDALE, ONTARIO
PHONE (416) 491-1660

M2J 4G9



ASTRAL COMMUNICATIONS LIMITED

THE LARGEST CANADIAN OWNED
FILM DISTRIBUTOR TO THE
THEATRICAL AND
TELEVISION
MARKETS

AND
BELLEVUE *Pathé*
LIMITED



ONE OF CANADA'S LARGEST PHOTOGRAPHIC ORGANIZATIONS
HAVE AMALGAMATED AND ARE NOW

ONE

*Now
in Release:*

The Belstone Fox

Starring:
ERIC PORTER, JEREMY KEMP,
BILL TRAVERS, RACHEL ROBERTS

"The ITALIAN CONNECTION"

Starring: HENRY SILVA, WOODY STRODE,
LUCIANA PALUZZI

Coming Soon:

- PRIVATE SCHOOL GIRLS
- THE 9 LIVES OF FRITZ THE CAT
- CARRY ON ABROAD
- THE AMAZONS
- DON'T LOOK IN THE BASEMENT
- L'EMMERDEUR starring
Jacques Brel • Lino Ventura
- Mordecai Richler's
THE APPRENTICESHIP
OF DUDDY KRAVITZ

ASTRAL
BELLEVUE

Pathé
LIMITED

Head Office:

224 DAVENPORT RD., TORONTO, ONTARIO

Branch Offices:

CALGARY • WINNIPEG • MONTREAL • SAINT JOHN

Visitors

Passing Through Toronto



Lillian Gish was in Toronto to promote her new book, *Dorothy and Lillian Gish*, for John Wiley and Sons.



Robert Schaffel was in town to promote *Gordon's War* for Fox.



Karin Cheatham was in town to proclaim Canada Week at Walt Disney World.

Marlene Dietrich was in Toronto for an appearance at the Royal York Hotel's Imperial Room. And Gina Lollobrigida

was in town to promote her book of photographs of Italy for National Publishing Co.

Season's Greetings

ACROSS CANADA

To all our friends and customers
from

CONSOLIDATED THEATRE SERVICES

Kimi, Vi, Ruth, Frank, Tony, Len, Harvey, Ivy and Max.

Christmas Greetings

to all our friends and associates. Best wishes for a hearty and healthy New Year!



Joyeux Noël

à tous nos amis et associés. Meilleurs vœux pour une Bonne Année!

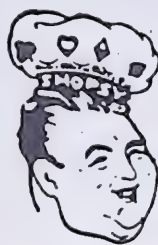
UNITED THEATRES LTD. / CINÉMAS UNIS LTÉE
MONTREAL

SHOPSY-ettes

GIFT COUNSELLOR



A mink coat . . . or Shopsy is always good. Especially Shopsy — those plump, tender, tasty Franks — made from selected cuts — *all beef and Hickory smoked too!* Look for Shopsy Franks at your favourite food store.



Shopsy

FOODS
LIMITED

The
Season's
Best from
All of Us
to
All of You

NFB films musical in Hollywood tradition

The National Film Board is currently shooting a feature in Montreal that is a lavish throwback to the Golden Age of Hollywood musicals. Called *A Star is Lost*, it is part of the NFB's new language drama series.

Directing the film is John Howe, who has collaborated on the script with Don Arioli. Tiiu Leek, Don Arioli, Les Nirenberg, Eric House, Ken James and Jack Creley star in "*A Star is Lost*", which is set against the background of a big Hollywood studio in conflict.

Montreal-born Tiiu Leek debuts in her first major screen role playing Mammoth Pictures' glamorous actress Gloria Glyde, whose life is threatened while starring in the studio's spectacular new \$6 million musical production "*Grease-Paint*". Don Arioli, actor, writer and award-winning NFB animator, and Wilderness Award winner, and Les Nirenberg play two studio office boys, Lamont and Gordon, who are big fans of Miss Glyde and come to her aid. Eric House plays Alfred, the embittered studio

vice-president who plots to destroy "*Grease-Paint*" for the sake of the company. Ken James plays Michael Mammoth Jr., the studio's new president whose ambition is to make his girlfriend Gloria Glyde, a star. Jack Creley plays Billy Norman, the eccentric director of the film "*Grease-Paint*".

For "*A Star is Lost*", director John Howe has written the music and lyrics for six songs conducted by Don Douglas. All size are sung by Margot McKinnon. The choreography is by Wally Martin and Philippa Wingfield has designed the costumes. Denis Boucher is art director and set designs are by Earl Preston.

John Howe is a Toronto-born filmmaker who has distinguished himself in both directing for television and for the cinema. His last film, a one-hour musical special entitled "*Why I Sing ... The Words and Music of Gilles Vigneault*", received critical acclaim from TV critics across the country when seen on national television earlier this year.

Pioneer Dinner honours D.J.Ongly

The Canadian Picture Pioneers held their annual Dinner at Toronto's Hyatt Regency Hotel on November 21st. Pioneer of the Year was David J. Ongly. Also honoured were Gerry Dillon, Curly Posen, and John Ferguson. A Special Pioneers Award was presented to Government Film Commissioner Sydney Newman.

Special scrolls were also presented to persons marking fifty years or more in the industry.

Pioneer of the Year David Ongly, a lawyer by main profession, has been active in the film industry since the late 1930's. He had Hanson Theatres, helped form Odeon Theatres, distributed and was executive director of the Canadian Motion Picture Distributors Association. He operated one of the first studios in Toronto, Queensway studios. He is also a founder of the National Theatre School and a past president of the Dominion Drama Festival.

One of the founders of the Canadian Picture Pioneers, he helped set up its trust fund and has acted as Chairman of it since 1965. He is also solicitor for the Pioneers, an unpaid position. Gerry Dillon is Vice-President and General

Manager of Theatre Confections and has been a part of the film industry since high school. John Ferguson also started in the industry in high school, and until his retirement this year, was an active part of Famous Players' western management. Curly Posen operates a booking agency and runs several Ontario Theatres.

Sydney Newman, head of the National Film Board, was honoured for his active and leading role in the continuing growth of the Canadian Film Industry.

Also honoured for more than fifty years of service to the industry were Edward Albert Chase, Arch. J. Mason, Maurice Rafuse, Ralph Dale, William J. Fawcett, John Heggie, Ernest R. Peake, Morris Rittenberg, Jack Tinkler, and Ken H. Wells.



D.J. Ongly (left) his wife and brother at the Pioneer dinner.



At the Pioneer dinner (left to right): Gerry Dillon, Mrs. Dillon, D.J. Ongly, Mrs. Ongly, Pat Travers, Curly Posen, Harold Pfaff, Sydney Newman, Mrs. Bernstein, Len Bernstein, Len Bishop.

Season's Greetings

FROM

MAVETY FILM
DELIVERY LTD.

LOU BROWN, President

LOU ALLEN, Vice-President

WM. PFAFF, General Manager

AND STAFF

RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011

A DUAL WISH FOR THE HOLIDAY SEASON

Merry Christmas
and a
happy and
prosperous
1974!



CENTURY THEATRES MANAGEMENT LIMITED

N.A.TAYLOR · H.S.MANDELL · M.L.AXLER · JACK BERNSTEIN · H.P.GINSBERG · MARTIN SIMPSON · D.D.LAWLESS · D.DUMOND · DON WATTS · MARCEL HIMEL

New Year's Resolution Number One:

*"I will keep up with events
and people in the
Canadian Film Industry."*

New Year's Resolution Number Two:

*"I will therefore subscribe to
the Canadian Film Digest."*

You're all set.

For the most complete, accurate, and up-to-date
coverage of people, events, and background in the
Canadian Film Industry, all you need is The Digest.

Ten issues per year - plus the YEARBOOK, the
authoritative source for research, suppliers, and
listings in the industry.

**All for just
\$7.50 per year.**

Just fill out the coupon below,
and send it to us.

Send to: Subscriptions, Canadian Film Digest,
175 Bloor St. East, Toronto M4W 1C8.

NAME _____ DATE _____
ADDRESS _____ SUITE _____
CITY _____ PROVINCE _____ ZONE _____

Niagara Falls' Skylon exhibits



Budge Crawley (left) and Albert G. Watson, v-p and gen. manager of Niagara International Centre Limited, which operates the Skylon, chat at the opening of the cinema.

One of the major tourist attractions in Canada, the Skylon tower in Niagara Falls has opened a 100 seat theatre and will present films on a regular basis. Many of the films will be Canadian features, and the audience will consist mostly of foreigners.

The theatre opened officially on November 15. Guest of honour was F.R. (Budge) Crawley, head of Crawley Films. Crawley called for better tax arrangements regarding exports sales on films, and congratulated the Skylon for not taking the easy way out and booking American and foreign product.

Albert G. Watson, vice-president and general manager of Niagara International Centre, which operates the Skylon, said that Canadian efforts would be emphasized because of the great number of Canadian works that are made but not shown. He added that in the summer,

when the tourist season is at its height, foreigners take a great interest in anything Canadian.

Winter showings will service Niagara area residents. American classics are planned along with the Canadian efforts, as well as trials for the more esoteric foreign product. The aim is to provide alternative programs to the first run theatres, not compete with them.

Playing times will usually be 3:00 and 8:00 p.m. Friday, Saturday and Sunday. Admission price is \$1.50 adults and 50 cents children. Director of programming is J.R. Cameron.

November saw performances of The Rowdyman, Mon Oncle Antoine, and Arsenic and Old Lace. December features family films such as Doctor Doolittle and Around the World in 80 Days.

Industry pioneer Oscar Hanson dies

Oscar R. Hanson, one of the pioneers of the Canadian film industry, died last month in Port Credit, near Toronto.

Hanson began his career as a singer in his native Illinois. In 1920 he arrived here and set up Canadian Educational Films. In 1927 he became a Canadian citizen.

During the years of his work in the industry he was Canadian rep for Allied Artists, Lion International, Foto-Nite, Interstate TV, and president of Sterling Films.

He was president of the Motion Picture Pioneers in 1942, two years after he helped to found the Canadian branch. He acted as chairman of the group's trust fund from after he set it up until 1964. He was Pioneer of the Year in 1956.

He was also one of the founders of Tent 28 of Variety Clubs International: twenty five years ago.

He leaves his wife Eleonore.

Compliments of the Season



**Toronto Motion Picture
Projectionists' Union**

Season's Greetings

from

QUEBEC FILM LABS

A complete Motion Picture Lab
for your colour or black & white needs

DAVID BIER

1085 ST. ALEXANDER ST., MONTREAL 128, P.Q.

514 861-5483

THIS IS UNIVERSAL'S YEAR — ALL YEAR

PAUL NEWMAN • ROBERT REDFORD
ROBERT SHAW

IN A BILL/PHILLIPS PRODUCTION OF
A GEORGE ROY HILL FILM

THE STING

A RICHARD D. ZANUCK/DAVID BROWN PRESENTATION

...all it
takes is
a little
Confidence.

(For your
fullest
enjoyment—
you must
see this film
from the
beginning.)

Written by DAVID S. WARD • Directed by GEORGE ROY HILL • Produced by TONY BILL and MICHAEL & JULIA PHILLIPS
Music Adapted by MARVIN HAMLISCH • TECHNICOLOR® A UNIVERSAL PICTURE

ORIGINAL SOUNDTRACK AVAILABLE EXCLUSIVELY ON MCA RECORDS AND TAPES.

UNIVERSAL PICTURES (CANADA) LTD.



FAMOUS PLAYERS LIMITED

Exhibs (concluded)

exhibition. He said that communication was improving all the time, as the others come to realize the same thing. "We're all married, we need each other, we can't survive without each other."

"The question of tax incentives for investment in Canadian features is not a production problem; we need those pictures." He said exhibitors would invest in films, but most don't have the money for anything more than a token amount.

The distributor session was the most rational Morton has seen since he became involved. He remembers yelling and screaming, but now a sincere effort to solve problems seems evident. They discussed physical problems such as trailers, and the exhibitors made a plea for Canadian ad campaigns for pictures made for

the U.S. black market. "I received a letter from the U.S. recommending I invite the leaders of Winnipeg's Black community to special screenings!" he said.

Michael Spencer, CFDC executive director, was guest speaker at the distributors lunch. He showed a videotape of trailers from Canadian features, and then offered a brief summary of CFDC activity to date, and some of the problems facing the industry. 100 features have been invested in; Quebec is doing well and recent English releases show promise. Spencer felt that one problem was that less than 20 percent of the money gets back to producers. Some solutions may be four wall deals or a modified Eady plan, encouraging TV deals, and promoting the films extensively.



Fox's Vic Beattie talks with outgoing exhibs pres. David Rotstein (right).

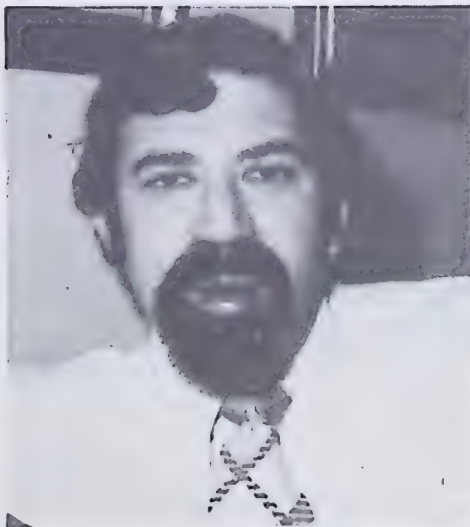


Odeon pres. C.R.B. Salmon and Famous Players pres. George Destounis chat at the convention.

*Best
Wishes
for the
Holiday
Season!
from
your
friends
at*

**WARNER BROS.
THEATRICAL
TELEVISION
DIVISIONS**

The new President



Paul Morton was going to be a football player, but instead went into the family theatre business, which may be about the same.

As President of Odeon-Morton theatres, headquartered in Winnipeg, Morton has seen an expansion program rise successfully under his care and attention, and a flourishing enterprise in Western Canada exist. When he took over, there were only two theatres left. Day to day operations are headed by Jim Fuste, while Morton involves himself in booking and in the expansion program.

That's today. Also today is his role as Vice-President of the Winnipeg Blue Bombers, and father to one son and two daughters.

Not too long ago, however, he never thought of exhibition as a life work. His father died when he was thirteen, but before then Paul had helped out in various popcorn selling capacities in the theatres in the chain. (The chain was started when Odeon wanted to come into Canada in early WW2. They couldn't build because theatres weren't essential to the war effort, so they bought.)

When he was at the University of Manitoba, Morton wanted to play football professionally, but felt he wasn't good enough to do so. He chose law instead. "Law is good for you. It channels your thinking, as long as you don't stay in it though, because it can become too rigid."

But he ended up in the theatres, and he loves it.

His other interests centre around a real desire to expose himself to fresh ideas and thinking. He reads a lot, mainly to keep up with the novels that will be tomorrow's movies; advance knowledge helps. He likes to travel to be exposed to new people and thinking but wouldn't live anywhere but Winnipeg.

And he likes movies. "Mainly entertainment. I see everything, but I don't really like heavy drama. Woody Allen's humour is my favorite."

"This is not a very progressive industry," he sums up, "but it's much better all the time. People are taking chances and trying new things, so they know what works."

"We must do the same. The industry here is changing very fast. In ten years we'll be in production. You'll see."

ALLIED ARTISTS
are pleased to announce the opening
of their Canadian Office
and proudly present for Christmas release
"PAPILLON"



Co-starring VICTOR JORY DON GORDON ANTHONY ZERBE Executive Producer TED RICHMOND Produced by ROBERT DORFMANN and FRANKLIN J. SCHAFFNER
 Screenplay by DALTON TRUMBO and LORENZO SEMPLE, Jr. Based on the book by HENRI CHARRIERE Adapted by JERRY GOLDSMITH Directed by FRANKLIN J. SCHAFFNER
 PANAVISION® TECHNICOLOR® ORIGINAL SOUND TRACK ON CAPITOL RECORDS® An ALLIED ARTISTS® Production

For Easter 1974
"THREE THE HARD WAY"

with Jim Brown, Fred Williamson

And currently booking

"CABARET"

Contact Allied Artists,
 85 Eglinton Ave. East, Toronto

(416) 484-4541

New Products

This column provides information about new developments in technical aspects of film production, distribution or exhibition. Send your information and photos to New Products, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

This column will return next month

Mutual and Ambassador hold luncheon to announce affiliation

A luncheon was held in Toronto to officially announce the beginning of what two Canadian distributors feel will be a strong force in the market place.

Host Gordon Lightstone of Mutual Films said that Len Herberman's Ambassador Film Distributors would handle Mutual product in English-speaking Canada. Mutual head Pierre David and Herberman arranged that Mutual would continue to buy films itself and handle its own advertising, and Ambassador would handle all rentals and booking.

Gordon Lightstone, Mutual's Toronto manager, will represent the company in Toronto. Mutual had experienced difficulty in proper exploitation of the English market, and both firms feel that a combined effort would add to eventual revenues, besides avoiding duplication of services.

Lightstone has moved his office to take space in Ambassador premises, 88 Eglinton Avenue East, Toronto.

Among those invited to the luncheon were representatives of the major chains, and George Ritter, a distributor who has one of the hottest products around, The Pink Floyd movie. Mutual/Ambassador will handle distribution in English-speaking Canada.



At the luncheon: Ambassador's Len Herberman, George Ritter, Anna Maggisano, Mutual's Gordon Lightstone.

CBC announces some works in new Filmmakers series

Space Child, a half-hour film by Dennis Miller, will have its television premiere on the opening program of a nine-week series called Canadian Film Makers, on Sunday, January 6 at 2:30 p.m., on CBC television.

Miller's film marks the first of a dozen or so Canadian films to premiere on television during the Canadian Film Makers series, including works such as To A Very Old Woman, and Progressive Insanities of a Pioneer Farmer, by Paul Quigley; Quigley's films are set to the poetry of Irving Layton and Margaret Atwood.

Other films to be shown are Carpathian Tales, by director-cameraman Jerzy Fijalkowski, produced by Film Arts, which is a documentary on the folklore and mythology of

backwoods Romania; Limestoned, a portrait of young Canadian artist Dennis Geden, by Rene Bonniere, about Geden's first attempts to translate his work from painting to lithography, combined with the relationships he strikes up with traditional craftsmen in a Paris studio; Amherst Island, a study by Gil Taylor of the lifestyle on Amherst Island near Kingston, Ont., made by Intercom Films; Good Friday In Little Italy, by Peter Rowe, a slice of life piece giving a feeling for the multiculturalism of the country.

Series producer Beverly Roberts says she is negotiating for more films by Canadian independent film makers to complete the present series and also to make up a 26-week series scheduled for telecast on CBC-TV next fall.

Season's Greetings

from

**ROBERT LAWRENCE PRODUCTIONS
(CANADA) LTD.**

38 Yorkville Avenue

Toronto 5, Canada

JOHN T. ROSS, President

416 925-5561

For Your Holiday Enjoyment

**the tall blond man
with one black shoe**

**NOT
NOW,
DARLING**

LESLE PHILLIPS
JULIE EGE
BILL FRASER
MOIRA LISTER
DERREN NESBITT
JOAN SIMS
BARBARA WINDSOR
JACK HULBERT, CIGELY COURTNEIDGE
RAY COONEY

MARCO

A SHEER FLIGHT
OF EXCITING ADVENTURE
IN THE NEW MUSICAL MARCO POLO!

Desi Arnaz, Jr. Jack Weston Zero Mostel

and in the role of CIE DIE WIN and PHIL SADOWY and AMBER ECKLEY ROMEO MULLER MAURY LAWS
Produced by ARTHUR RANKIN JR. and JULES BASS Screenplay by SEYMOUR ROBBIE Music by TECHNICOLOPP

AMBASSADOR FILM DISTRIBUTORS LTD.

88 EGLINTON AVENUE EAST, SUITE 400 TORONTO, ONTARIO M4P 1B8 TELEPHONE 485-9425

LEN HERBERMAN GENERAL MANAGER

Books about Film

Miss Lillian and Dorothy

Dorothy and Lillian Gish

By Lillian Gish

John Wiley and Sons, \$22.95

Tracing the history of the movies is somewhat like going in so many directions at once that you never get anywhere. It's much better to cope with the vast, hectic and erratic evolution of film by focusing on an individual. His or her roles, films, plays, memories, associates — especially if she was at the centre of the action — is the most fascinating method for travelling through the time span of cinema. It's no short period either; Adolph Zukor was 100 last year, and he was there at the beginning.

And yet film as an art is relatively young in years when compared to the other arts. It has also evolved faster, usually in a state of not knowing, or caring, where it was going.

But if you were there, what excitement! Lillian Gish was there, and thanks to the added fact that she is a lady with great style, flair, and taste, we have a picture of the past years of filmmaking that is as entertaining as it is useful.

Recently Miss Gish published *The Movies, Mr. Griffith and Me*, a volume of autobiography and cinema history. Now comes this work, composed almost entirely of photos from the work of herself and her sister Dorothy.

We see the Gish sisters grow from little girls with facial expressions of an incredibly wide range to the special presentation to Lillian at the 1971 Academy Awards.

Most of the shots are from films rather than personal candid, and all are beautifully reproduced and large in size. They are chosen with care, and personally I could just continually thumb through the book, pick a photo at random, and examine it with delight for an endless amount of time.

That's not only because the Gishes worked with the masters of the cinema. The girls themselves are enough to justify the book. Lillian says one purpose of the book is to finally give her sister Dorothy a long-overdue recognition as a comedienne. That's valid. Miss Lillian also says that Dorothy was prettier; that's not valid.

Lillian Gish had the kind of face that Botticelli probably would have used. Not voluptuous, it's true, but so fragile and exquisite that the camera must be thanked for recording it. There is one marvelous family photo with Lillian in centre and Dorothy behind, wrapping her arms around Lillian's neck. Both are very young. Lillian looks like a woman of the world, judging by her haughty, knowing expression. Almost immediately we see one of those soft focus, deeply lit poses in the soft gown — a lovely young girl.

This was the range the Gishes brought to the screen. And the only acting lesson they ever had was a command from a stage manager: "Speak loud and clear or they'll get another little girl!"

We can be thankful that Miss Lillian, through this book and her previous one, is speaking loud and clear to us.

Choosing the best

The Great Movies

By William Bayer

George J. McLeod, \$16.95

Everyone can name a few movies they really love. Many people can name a large number of movies they really loved and explain why they chose these particular ones. But for some reason people want also to write about why they love certain movies. No one chooses sixty greatest paintings or novels or poems, but movie lovers seem compelled to parade their

choices, with suitable justification, in front of the rest of the filmgoing world.

Bosley Crowther has his fifty greats, most critics are sought for their ten. Now William Bayer has been asked to choose sixty.

Before we get to why 60 and how 60, it may be necessary to note that any such choice as this automatically assumes you choose the ones you love. Why you love them — aesthetically superb, nostalgia, entertaining junk — is irrelevant. You love these movies, and so if making the choice in the first place has any justification, it can be only that you want to share and explain that love. A particular movie is rich for you; you want to reveal that richness to others.

Bayer seems to have understood this fact, although he goes to great lengths explaining why certain directors and films were not chosen, then explaining why certain were chosen. Nevertheless there is, according to the editors, a method behind his mad enterprise, and here it is.

He rejects aesthetic vs. dollar and art vs. entertainment routes, as well as decade division, or by directors or writers.

His first criteria is that the movies "create a fictional world and give you access to it. They are films in whose presence you feel exaltation, whose images you find memorable, whose elements move you and stamp themselves on your memory. In short, they are pictures which resolve some segment of experience in some irrevocable way."

Where does that lead him? To a very flexible method of categorization: twelve sections: seven genres (western, comedy) and five wider views: period films, the concerned cinema, manners, morals and society. So there is a place, after all, for *Singin' in the Rain* and the

Astaire movies — two areas usually not found in critics' choices. And he attempts no comparison between genres, although to see such garbage as *Only Angels Have Wings* listed on the same page as *La Grande Illusion* seems to indicate that Bayer's system is far from foolproof.

Only three silents are included, because "the rest are only antiques, valuable but quaint, like a butter churn. Their mechanics show too easily and their crudities afflict us." Besides most have nothing to say to a 1973 sensibility. Actors and directors not included would offend anyone: Garbo, Crawford, West, Fields, Lubitsch, Ophuls, Eisenstein, Sternberg. Bayer says that any one of their films would not survive the competition in the arrangement of genres.

So Hawks, Ford, Lang, Frankenheimer, Lester, Richardson, and Bergmen are in. Even Bunuel, under *Personal Expression* (where else).

The trouble is that ultimately the book seems more like a vehicle for the 377 photos (which are beautifully reproduced, especially the color ones; possibly because the book was printed in Italy). Even Bayer admits it's little more than a personal exercise. He recognizes that ultimately it is the individual who decides, so the effect of the book is only to provoke argument, which he calls fun.

I wouldn't enter into the argument; I do not even choose so confidently. And I don't operate on the principle of "knowing what I like." I can justify any choice, too.

In the preface the editors say that film critics usually concern themselves with 250 films of the thousands made. So be it then: let us talk in terms of individual choice, but let us not become as rigid as Bayer is.

An apology to Noel Coward, John Hadfield, and the William Heineman company for the printer's gremlin in the November issue: the book on the Coward collection is correctly titled *Cowardy Custard*. By the way, the show is due in Toronto in January.



photo: Warner Bros.

One of the Greats: Casablanca?

CTV plans feature production

The Canadian Television Network (CTV) is launching a program of made-for-TV movies. CTV would air the features in Canada, and they would receive theatrical distribution elsewhere.

Ten projects are planned. Budget of each will be \$450,000 with one third from CTV, one third from private interests, and one third from the CFDC.

First project that is fairly certain is a script by Les Rose and Barry Pearson on Canada's hanging judges. Pair did screenplay for *Paperback Hero*. Possibility is for spring filming.

Three other scripts are being seriously considered at this time, and director Ron Kelly of CTV is looking for more.

SEASON'S GREETINGS...

FROM

THEATRE HOLDING CORPORATION
LIMITED

The Innovative Circuit

Soundtracks

Stompin Tom lives

Across this Land With Stompin Tom Connors
Stompin Tom, Bobby Lalonde, Joey Tardiff,
Chris Scott
Boot Records, BOS 2-7137

While mass film distribution has seen several rock movies, country efforts usually play on a much smaller scale. But here we have a true Canadian symbol, an artist who is described, correctly, as having a basic universal appeal that is founded upon a total lack of pretension. Sort of an unsophisticated Gordon Lightfoot.

That's not entirely true. Their music is very different, of course. But while each speaks to a Canadian consciousness, Lightfoot is concerned with mind and emotions, while Connors directs his attention to things.

Things affect us; trains, cities, jobs all influence us. Connors talks about these areas of existence in his songs. And he is also a very shrewd showman. He knows how to get a song across, and whether he is stomping a board or talking about back home, his message is simple, direct and evokes a simple and direct response.

This two record set forms the basis of the movie. It was recorded at the centre of country music in Canada, The Horseshoe Tavern in Toronto, where so many of Canada's country singers got started, among them Connors' sometime collaborator Roy Payne.

All the Connors standards are here — and they are standards, because anyone who thinks of Connors will immediately think also of Bud the Spud and Sudbury Saturday Night.

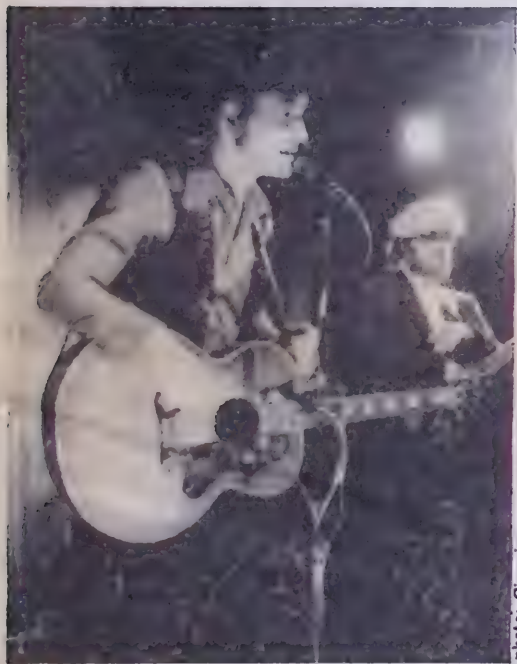


photo: Cineplex

Also along to perform are several cohorts, among them Bobby Lalonde, Joey Tardiff, Chris Scott, Kent Brockwell, Sharon Lowness and The Rovin' Cowboys.

Country music has taken on a new dimension with its patronization by a wider range of people. And Connors has come along at precisely the right time to describe Canadian experience to an audience who wants to hear them. It's about time cold trains, hockey, and potatoes joined the list of musical subject matter. And they're here if you want them, served up in foot-stomping style.

More of the golden age

Seven Brides for Seven Brothers
Rose Marie
Those Glorious MGM musicals
MGM-Polydor 2-SES-41.ST

The reissue of the soundtracks from the incredibly great days of the late Forties and early Fifties musicals at MGM continue. In this double album we have an operetta and an original work for the screen.

Rose Marie is one of those works that is so loved that Hollywood will do anything to get it on the screen. The first version was silent! with Joan Crawford in 1928. And then Nelson Eddy and Jeannette MacDonald made their version in the thirties. Finally the third time around came in 1953, with Howard Keel and Ann Blyth.

Things were different every time it hit the screen. The set numbers were there, but all about them different structures were created. For this version the plot was changed (none of the versions uses the original plot) and four new songs were added, three of them by Rudolf Friml, the original creator of the work.

Rose Marie was also the first musical made in cinemascope. The exteriors, filmed in Jasper and California, are spectacular, often more spectacular than the songs, especially the new ones. Even Busby Berkeley was brought in to do an Indian dance.

But the music itself was the selling point, and with Howard Keel in his best voice and best musical comedy/operetta style, the album is nice to listen to. It should perhaps be accompanied by a slide show or filmstrip, because the vastness of the music somehow seems missing.

Much better but much more frustrating, is Seven Brides for Seven Brothers. When you have a movie with some of the best dancing ever seen on film, there is more to it than just choreography, even if the choreography is Michael Kidd's. There is music.

Unfortunately we get too little of it here. Each side of the album is only about ten minutes long, so the whole listening experience becomes an exercise in nostalgia rather than a full involvement with the movie. Why couldn't they have included more?

The barn dance and the Lonesome Polecat numbers stand out from the dance standpoint, but some of Gene dePaul and Johnny Mercer's other efforts are just as good, if they are taken from a less spectacular viewpoint.

Howard Keel and Jane Powell are strong in the pivotal roles, and their support, though not used for singing but for dancing, is surely one of the best for any musical comedy.

The producers on both these albums have wisely decided not to simulate stereo, which usually distorts and destroys rather than helps.

GWTW's big sound

Gone With the Wind
Music by Max Steiner
MGM-Polydor 1SE-10ST

If you have this little epic you want to produce, and it's the 1930's in Hollywood, you need music. Not just incidental music, but active music. Just in case the audience doesn't get the verbal or visual point, or if they aren't crying enough. And if you're making what is intended to be the epic to end all epics and the crier to end all criers, you get Max Steiner.

Steiner was one of those craftsmen who were instrumental in creating the lush sound of musical backgrounds in the first two decades of the talkies. Once, when accepting an Academy Award, Steiner offered thanks to those who had helped him. Along with his producers, stars etc., he included Tchaikovsky, Rimsky-Korsakov — in fact any 19th century romantic composer.

That's where he got his inspiration and not a small number of ideas. The others did, too, but Steiner was better than the rest. He had an instinct for exactly the right attitude toward his material that resulted in a concrete evocation from the audience that reinforced what was happening on the screen in the best way.

When it came to do Gone With the Wind, he sought other sources for inspiration. The great songs of the Old South were ripe for picking, and he chose Dixie, weaving it into the motifs running through his people themes in the film score.



photo: MGM

GWTW: who else to do the score?

Steiner said that, given the breadth of the material, he had to concentrate on the main individuals. So he gave each character a theme that recurred during the film.

Of course he saved his greatest theme for the most powerful character: Tara itself. When you listen to the album today, most of the music sounds like you've heard it several hundred times before, but not Tara's Theme. It has the emotional connection so hard to achieve in romantic music: the ability to strike deep without being maudlin. Steiner accomplishes

just that with Tara's theme, even though, as far as I am concerned, the rest of his work is musically mediocre.

Steiner was born in Vienna and studied music there. He came to the States in 1914 and worked as a conductor and a concert pianist. Hollywood beckoned in 1929 and he found his true niche. Several Academy Awards later, he was considered to be the greatest of the makers of scores.

This particular album marks the first time that the entire score has been available on one LP. It was produced by Jesse Kaye, engineered by Thorne Nogar and Val Valentin. An electronic process to enhance the sound for stereo has been used, but the quality is still good, and anyway, there are so many who want to return to Tara again and again, no matter how they get there.

Pink Floyd's popularity

Pink Floyd
On Capitol Records
Soundtrack from More ST 6318
The Piper at the Gates of Dawn ST 6242
A Saucerful of Secrets ST 6279
Meddle SMAS 832

Once there was a rock group that every rock and roll lover listened to faithfully, except the concert promoters. A Toronto disc jockey knew people wanted to see them and knew that no one would rent a hall for them. So he asked for a petition over the air and got 20,000 responses. They were brought in and sold out a huge arena.

Once there was a movie made of one of their concerts. No one thought it would sell, except one young distributor. He acquired the rights for North America, arranged for exhibition, and it is now playing to SRO houses.

The group is Pink Floyd, and at first glance you would not expect them to have the following they do. Their music is difficult and doesn't rely on a simple basic beat.

But it is so thoroughly involving that you can listen to it for hours and hear new things in every playing.

Pink Floyd are so successful now that they are mentioned as being one of a handful of groups responsible for Capitol Records record profit last year.

Since no soundtrack of the movie is available yet, I thought I would choose several of their albums in the interim. Most of the songs from the movie can be found on these LP's, and most of the songs in the movie are their best up to their last album Dark Side of the Moon.

The music itself is electronic, celestial and fascinating. It allows you to create your own images, as well as be absorbed by theirs. It's not for singing along.

Need extra copies
of the Yearbook?

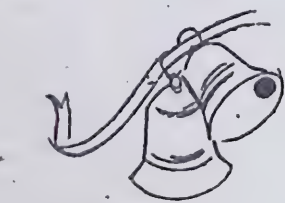
Just contact our office.

175 BLOOR ST. E.,
TORONTO M4W 1C8
[416] 924-3701

1-4 Copies \$5.00 each

5-9 Copies \$4.50 each

10 or more \$4.00 each



"Wishing you Happiness, Health
and Prosperity for the
Holiday Season"

"QUALITY PRODUCTS
AND
SERVICES"

General
Sound



AND THEATRE EQUIPMENT LIMITED
BRANCHES ACROSS CANADA

QUESTION:

Where would you
find information about
any of the following in
one place?

Canadian Film Production 1972-73
Studios and producers
Film equipment sales and rentals
Sound, editing, special effects labs
Post-production facilities
Music for films
Unions, Guilds, Associations
Distribution companies
Exhibition circuits
Independent Booking companies
Refreshment and equipment suppliers
Film societies
Provincial legislation regarding film
Canadian Film Award winners to now
1973 Academy Award winners listed

The CFDC
The NFB
Ontario Council for the Arts
Canada Council
Provincial Government Film Units
Censorship regulations
Film cartage and delivery
Every theatre in Canada, with licensee
and number of seats
Contest brokers
Statistics relating to the film industry
Associations
Film courses in universities and
community colleges

THE CANADIAN FILM DIGEST 1974 YEARBOOK

Order yours now. Just fill out the coupon below. [Or subscribe to the Digest — a yearbook is included in your subscription. You get the reference and all the latest news and background, at an overall saving of \$1.00 over the separate prices].

Send to

Canadian Film Digest,
175 Bloor St. East, Toronto 5.

- ☐ Yes, send me _____ copy(s) of the 1974 Yearbook at \$5.00 per copy.
☐ I prefer to take advantage of a subscription. Send me _____ subscriptions at \$7.50 for one year's subscription. And send me _____ additional copies of the 1974 Yearbook at \$5.00 per copy.

Total enclosed: \$ _____

Name Date

Address Suite

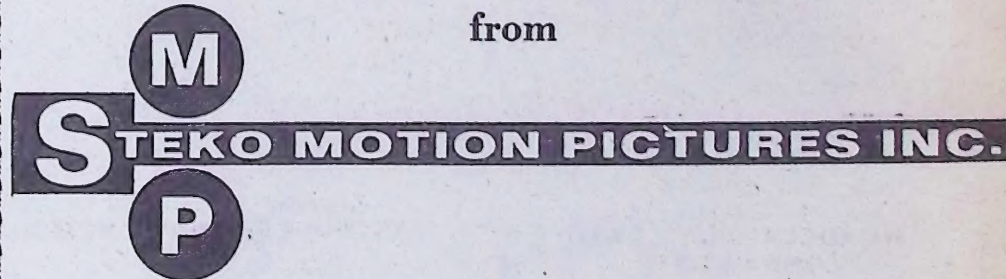
City Province Zone

Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
ALLIANCE	Paperback Hero	Calgary	Calgary Place	6 weeks	35,346
		Edmonton	Londonderry	5 weeks	33,667
		Toronto	New Yorker (522)	8 weeks	53,000
		Oshawa	Plaza (745)	3 weeks	8,000
ASTRAL	Heavy Traffic	Ottawa	Elmdale (848)	1 week	5,628
		Vancouver	Coronet (764)	1 week	9,429
	Chariots of The Gods	Toronto	Willow (992)	3 weeks	19,937
		Kitchener Break	Five Theatres	2 matinees	3,890
AVCO EMBASSY	A Touch Of Class	Toronto	Hollywood (889)	16 weeks	190,000
		Vancouver	Stanley (1042)	16 weeks	140,000
CINEPIX	The Pyx	Calgary	Calgary Place	4 weeks	20,000
		Hamilton	Avon (663)	3 weeks	12,000
		London	Century (914)	2 weeks	12,100
	Kamouraska	Toronto	Cinecity (261)	9 weeks	60,000
		St. John	Parkway	4 weeks	15,635
	Santa & The Three Bears	Regina	Metropolitan (765)	2 matinees	1,500
		Saskatoon	Midtown (991)	2 matinees	1,000
	Massage Parlour & I Am Sandra	Winnipeg	Eve	2 weeks	13,000
		Huntsville	Capitol (688)	3 days	1,000
		Collingwood	Gaiety (500)	3 days	1,000
COLUMBIA	The Way We Were	Toronto	York (758)	7 weeks	129,100
		Ottawa	St. Laurent	4 weeks	46,200
		London	Odeon (1450)	6 weeks	40,000
		Montreal	Atwater (1096)	7 weeks	90,100
		Calgary	Uptown (511)	5 weeks	33,600
	Stone Killer	Vancouver	Vogue (1234)	3 weeks	35,000
		Toronto	Hyland (473)	5 weeks	54,000
	Summer Wishes Winter Dreams	Montreal	Cote des Neiges (721)	4 weeks	26,000
		Toronto	Four Seasons (688)	2 weeks	52,909
		Mississauga Sq. 1 No. 4		1 week	9,575
NATIONAL GENERAL	Executive Action	Toronto	Four Seasons (688)	2 weeks	52,909
		Mississauga Sq. 1 No. 4		1 week	9,575
PARAMOUNT	Jonathan Livingston Seagull	Toronto	Hollywood (696)	4 weeks	32,370
		Vancouver	Downtown (696)	3 weeks	32,200
20TH CENTURY FOX	Mash	Toronto	TD Cinema (690)	4 weeks	21,465
		Montreal	Westmount Sq. (700) & 3 days	2 weeks	14,782
UNIVERSAL	Paper Chase	Toronto	Hyland (790)	7 weeks	80,000
		Toronto	Yonge (1639)	1 week	11,000
	American Graffiti	Toronto	Uptown (922)	9 weeks & 3 days	256,780
		Vancouver	Varsity (501)	9 weeks & 3 days	126,162
		Edmonton	Varscona (499)	9 weeks & 3 days	71,750
		Montreal	York (830)	9 weeks & 3 days	102,304
	Jesus Christ Superstar	Toronto	University (1382)	23 weeks & 3 days	301,063
		Toronto	University (1382)	23 weeks & 3 days	301,063
	Class Of '44	St. John's	Avalon Mall	3 weeks	19,300
		Ottawa	Place de Ville (771)	7 weeks	75,654
WARNERS	Enter The Dragon	Ottawa	Place de Ville (771)	7 weeks	75,654
		Montreal	Villeray (696)	8 weeks	57,500
	Jimi Hendrix	Toronto	Uptown (605)	3 weeks	28,100

Season's Greetings

from



HEAD OFFICE
4330 Cavendish Blvd.
Montreal, Quebec
[514] 482-6900
Pres. & General Manager
Ivan Koltai

TORONTO
2 Davisville Ave.
Toronto, Ontario
[416] 484-1888
Sales Manager
Daniel Weinzwieg

VANCOUVER
1734 West Broadway
Suite 7
Vancouver, B.C.
604 732-7421
Sales Manager
Miss V. Hosford

ST. JOHN
207 Charlotte St.
St. John, N.B.
506 693-9725
Sales Manager
D. Buckley

"THE FINEST IN MOTION PICTURES"

International Scenes

People, Places and Events from Around the World

Warner Brothers' acquisition of National General product is considered to be more of a plum since First Artists Head Freddie Fields announced revamping of the company. Ten million dollars will be spent per year over the next three to five years; no longer will the company restrict its output to the original five members, but new personalities will be taken on as partners and additional projects will be activated without the stars participating in ownership...

Incidentally, National General has not been liquidated as of this writing, and Warner Brothers took only select assets... Adv/Pub head Ira Teller has left National General... And First Artists has now begun to move to Burbank where they will occupy the most lavish bungalow on the lot... Associate Barbra Streisand may do another picture for Ray Stark, a sequel to Funny Girl called A Very Funny Lady. Joel Grey is being discussed for the part of Billy Rose.

U.A.'s former president David Picker has announced some future projects in his role as independent producer. Bob Fosse will direct a biography of Lenny Bruce; a Sam Peckinpah project; a suspense comedy featuring the War rock group; and a 40's musical with a story line devised by Stephen Sondheim and Anthony Perkins... Stanley Schneider, former head of Columbia, will produce North Dallas 40 for Paramount...

Talking about the 40's, that era's film stars continue to invade the Broadway stage. Now John Payne, 61, and Alice Faye, 58, are readying the 1927 musical Good Times for an opening... Not only the oldies suffer: nine year old Tatum O'Neal is being treated for an ulcer... Merle Oberon auctioned her famous antique furniture for \$200,000. She plans to marry a 27 year Dutch actor, and says she will have an entirely new lifestyle.

Died: Lawrence Harvey, 45, of Cancer... Claire Dodd, 64, of Cancer... Sessue Hayakawa, 83... Lila Lee, 68, actress... the last of the Talmadge sisters, Constance, at 73.

Companies: MGM continues to change. Douglas Netter has resigned his executive vice-president position, and Harris Kattelman is the new president of MGM TV. He is responsible for the four current productions and the development of thirty others... The distrib arm of Disney pictures, Buena Vista International, reported record all-time earnings, a sort of 50th anniversary present... EMI Elstree studios may close because MGM has pulled out... The British craft union ACTT has put its funds of \$1.2 million in a Swiss account, because of a new British law that says union assets can be seized in lieu of cash payments.

People: Prince Charles was the guest of honour at British Variety's Third Annual art auction dinner at the Savoy Hotel in November... Mackenzie Philips, the teeniepopper in American Graffiti, has been signed for Alan Arkin's Rafferty and the Gold Dust Twins. She's the 14 year old daughter of Mamas and Papas founder John Philips... Jack Oakie was honoured on his 70th birthday in Hollywood at the Academy Theatre with a showing of Once in a Lifetime.

Roberto Rossellini was given the highest award at the University of California at Berkeley, the Berkeley Citation, for his achievements in cinema and education... Jim Velde of U.A. received the 1973 William J. German Human Relations Award of the Entertainment and Communications Division

of the American Jewish Committee. Group was founded in 1906 to combat bigotry and promote brotherhood.

1976 will mark the 100th anniversary of the Wynn family's involvement in acting. First came Frank Keenan, then Hilda Keenan married Ed Wynn, now Kennan Wynn's five kids are in show biz... Dennis Weaver defeated John Gavin for the presidency of the Screen Actors' Guild 6,785 to 2,628... Disney's Herbie Rides Again is Helen Hayes' fifteenth movie and her first comedy.

Jeannie Berlin insisted on making her own Chicken soup for a scene in Paramount's Sheila Levine. When Frank Yablans came to visit the set, he asked what smelled so good, and sat down and had some... A readers' poll in the London Evening News picked Glenda Jackson as best actress, Keith Mitchell as best actor, Ryan's Daughter as best drama, and the National Health as best comedy.

When Let the Good Times Roll played in Japan, Japanese footage was added to make it more local... Baxter has been sold to China... Outstanding photographic work from Jesus Christ Superstar is the subject of a touring exhibition sponsored by Kodak through Europe. Norman Jewison opened the show in London... Day of the Dolphin has already grossed \$2 million from TV, and exhibitors have coughed up seven more. Pic cost nine to make, so he's a long way from home yet...

Projects: Robert Altman will make California Split, a story about the relationship between two gamblers, hopefully with George Segal starring; a Nashville story; and something called 92 in the Shade... John Woolf, who produced Day of the Jackyl, will do Frederick Forsyth's current bestseller for Columbia. Pic is the Odessa File... Alain Delon's company will make a sequel to Borsalino and Delon and Belmondo will star in Flic Story... Twiggy's new movie is called W... Woody Allen has signed a four picture deal with U.A....

A musical remake of Alice Adams is planned... Doc Savage will be made by Warner Brothers... Partizan, a \$2 million pic about Yugoslav freedom fighters during WW2 is planned, with cooperation by the Yugoslav government... Raoul Coutard will direct S.A.S... Bo Widerberg will direct the best-seller O Jerusalem, with Claude Berri producing... John Huston will act in Roman Polanski's Chinatown... Jason Miller will write an original screenplay for Robert Mulligan... Liv Ullman will star in Anna Christie, with Ingmar Bergman writing and directing... Steppenwolf is now filming in Germany... Robert Wise will make The Hindenburg for Universal. Pic centres on dirigible disaster of 1937... Ken Russell and Oliver Reed have called off Hot Cold War Man.

Airport received the highest rating of any TV program ever... Paramount's income last fiscal year saw two movies out of 22 bring in 65 percent of the revenue. Pix were Lady Sings the Blues and The Godfather... A Touch of Class is called in French A Mistress in His Arms and a Woman on His Back... The American Film Theatre is planning its second season, including a children's program. And Ely Landau is entering the first three in the Oscar race.

Housewives in a small town drove out a film unit lensing a nude scene by a highway... A survey was taken in the U.S. of the value offered by forty different items. Movies were rated the worst buy.

Season's Greetings

Super Pufft Popcorn Ltd.

Concession Equipment Company

Service Confections Ltd.

Head Office:
TORONTO
391 ADELAIDE ST. EAST
PHONE 416 363-1081

Warehouses:
EDMONTON, CALGARY
VANCOUVER, AND MONCTON

and

Service Confections Ltd.

Branch Office and Factory:
Winnipeg, Manitoba
961 POWELL AVE.
PHONE: 204 774-1909

ALL ROSCO PRODUCTS

THE RIGHT GEL FOR EVERY
LIGHTING SITUATION

- CINEGEL
 - Intensity and Colour Temp. Control
- ROSCOLAR
 - Colour Media (More Heat Resistance for Quartz Fixtures)
- ROSCOLENE
 - Colour Media (Standard Heat Resistance)
- ROSCOLEX
 - Acrylic Sheet for Light Control
- ROLUX ● SOFT SILK
 - TOUGH SPUN
 - Diffusion Material
- ROSCODEYE
 - Transparent Projection Colours

AVAILABLE AT:



356 Munster Ave., Toronto 18, Ontario. Tel. (416) 231-6569
2280 Folkstone Way, West Vancouver, B.C. Tel. (604) 926-6521

ALSO AVAILABLE AT

CINEQ/JIP - Motion Picture Camera and Equipment Rentals.
41 Scollard Street, Toronto, Ontario, Canada 416-920-5424

Digest Casting and Positions

Are you looking for actors, technicians, teachers? Or anyone else for any position in the film industry or related areas? The Digest will provide a FREE listing in this column to help you. Send your information to Casting and Positions, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

Actors' Showcase Winnipeg

Actors' Showcase artistic director, Tony Pydee, is interested in receiving Canadian-written manuscripts. One-acts, mime-dance, dialogue and children's theatre with or without music for use in this season's productions. All manuscripts and material should be forwarded with information and history of material and a self-addressed return envelope to: Artistic Director, c/o Actors' Showcase, 322 Smith St., 2nd Floor, Winnipeg, Man. R3B 2H1.

Drama Department Brock University

St. Catharines, Ontario
Looking for one to three faculty to teach in at least two of the following areas: film-making, film history and aesthetics, playwriting, theatre research, Canadian Drama and film, Drama and Education, acting directing. Apply to Maurice Yacowar, Chairman, Department of Drama, Brock University, St. Catharines, Ontario.

Backdoor Theatre Toronto

Backdoor Theatre is looking for production staff for its 73/74 season.
Also: Interested in hearing from directors, actors and actresses. Send photos and resumes to: Artistic Director, Gino Marrocco. Still looking for original Canadian scripts. All scripts with a stamped self-addressed envelope (if you want them returned) should be sent to: Backdoor Theatre, 474 Ontario St., Toronto, Ont. M4X 1M3, Att: A. Volpe.

The Banff Centre Banff, Alta.

The Banff Centre is looking for the following personnel to work on the Summer Showcase

and Festival of the Arts during the period May 15th to August 18th, 1974. These technicians must be willing to work with our permanent theatre crew and stage students: Two stage managers; one property-master; one costume shop supervisor; eight seamstresses; two cutters; one stage carpenter; one lighting technician and lighting designer. The Showcase and Festival include: Opera, drama, ballet, musical theatre and workshop productions. Applications should be directed to Mr. L.L. Funtek, Artistic Director/Manager, Theatre Complex, The Banff Centre, Banff, Alta. T0L 0C0.

Hobel-Leiterman Toronto

Screenplays wanted and script-outlines for feature length dramatic productions. All submissions will be given careful reading with a view to production in Canada. Please send applications and scripts with self-addressed return envelope to: Hobel-Leiterman, 573 Church St., Toronto, Ont. M4Y 2E4. (416) 920-3495.

Jubilee Repertory Theatre Arts Toronto

Actors, actresses and technicians still needed for Jubilee Repertory Theatre Arts (under the auspices of the YM & YWHA, and funded by New Horizons) for its production of *It's Good To Be Alive*. Contact: Hazel Goldenberg, YMHA, 4588 Bathurst St., Willowdale, Ont. (416) 636-1880.

Muck-Wug North Bay, Ont.

Resumes are invited from people in all areas of theatre, particularly those who can teach as well as act, direct, do technical work, etc. Send resumes and photos to Larry A. Ewashen, Artistic Director, Box 5001, North Bay, Ont.

New Theatre Toronto

A 200-seat theatre is available for a nominal charge to groups wishing to use its space until its next production in late December. Contact Tony Pearce, (416) 534-4990 or 961-1422.

Also: Would like to hear from actors and actresses who have not previously auditioned, for a season of three plays from January to May 1974. Call Jonathan Stanley at (416) 534-4990.

Press Theatre

St. Catharines, Ont.

Resumes and photos are now being accepted from Equity and non-Equity actors for the remainder of its 1973/74 season: *Treasure Island* mid-December, February 22, *Rosencrantz And Guildenstern Are Dead* and *Dames At Sea* in April. Please submit applications to Mr. Ron McDonald, P.O. Box 832, St. Catharines, Ont.

Resource Foundation for the Arts Petty Harbour, Nfld.

The Mommers Troupe is looking for eclectic-experienced, non-Equity actors, actresses, puppeteers etc., for loose 73/74 season. Modest salaries. Work will include touring and involvement with small Nfld., communities from time to time. Contact: Chris Brookes, Resource Foundation, Petty Harbour, Nfld.

TA2 (Theatre Assistants Theatre Assistance) Toronto

TA2 is a newly established partnership operating as an "Office Overload" for Metro theatres looking for reliable and enthusiastic people to keep on file on whom we can call to assist both us and various theatres on a temporary day-to-day basis. We will train you and will pay by the hour. Specifically we need ushers and ticket takers for the month of December. If interested, please call: Danny Jellis at (416) 961-2342 or Patricia Ruby at (416) 431-6662.

Theatre Centre Windsor Windsor, Ont.

Theatre Centre Windsor is now accepting resumes from actors and technicians. Contact: Theatre Centre Windsor, 2990 Riverside Dr., W., Windsor, Ont.

Toronto Free Theatre Toronto

Needs a piano donated, lent or borrowed for December, January and February. Call 368-5847.

Also: Looking for volunteers for poster, general office and general technical work. Please call Clare or Walter at (416) 368-5847.

Also: Looking for directors to read new playscripts, with an eye toward directing them or to submitting ideas for production in its Open Space Program. Open Space is organized under Equity's Studio Production Contract. Its purpose is to provide a testing and performance ground for anyone with ideas on writing, developing, acting in, or directing new plays. Contact: Saul Rubinek, Toronto Free Theatre, 24 Berkeley St., Toronto, Ont. (416) 368-5847.

Touring Players Foundation Toronto

Looking for bilingual (fluent in French and English) actors and actresses with singing abilities for its fall production. Please send resumes to: La Fondation Touring Players, 21 Dundas Square, Toronto, 1, Ont.

Wired City Communications Ltd. Scarborough, Ont.

Need actors, actresses and producer/interviewers for top shows on this cable TV system. Also, persons interested in organizing and producing their own plays, dramas, musicals or other programs, or willing to train as camera-person, sound person or switcher. All work is on a voluntary basis but valuable experience may be gained. Phone (416) 261-7223, Program Department, Wired City Communications Ltd., 3212 Eglinton Ave. E., Scarborough, Ont.

Digest Movie Quiz

1. What was Susan Hayward's real name?
2. Gene Kelly and Frank Sinatra both played the same character. Kelly played him on stage, Sinatra played him on film. Name him.
3. Name the movie in which Ed Wynn made his movie comeback.
4. With which Canadian actor did Lillian Gish make her first stage appearance? (He had a long movie career.)
5. Who played Peter Lawford's brother in *My Brother Talks to Horses*?
6. Who said, "Who put pineapple juice in my pineapple juice?"
7. Who sang the following song: *Brush Up Your Shakespeare*? Name the movie.
8. What song was associated with Dorothy Lamour?
9. Aside from nationality, what do Winston Churchill and Charlie Chaplin have in common?
10. The following films had stars portray famous detectives. Name the star and the detective in each: *The Case of the Stuttering Bishop*, *The Canary Murder Case*, *Phantom Raiders*.

Answers:

1. Eddythe Marrener. 2. Pal Joey. 3. The Great Man. 4. Walter Huston. 5. Butch Jenkins. 6. W.C. Fields. 7. Keenen Wynn and James Whitmore in *Kiss Me Kate*. 8. Moon of Manakoa. 9. The same middle name, Spencer. 10. Donald Woods as Perry Mason, William Powell as Philo Vance, Walter Pidgeon as Nick Carter.

Digest Classified Ads

Do you have an article to sell, a service to provide, a position to fill? Place your ad in the Digest Classified Ads — only 80 cents per printed line. Send your copy to Classifieds, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call (416) 924-3701.

For Sale: Bell and Howell Projector. 16 mm with one cinemascope lens, one large Bell and Howell speaker, and a full-size portable screen. Full price \$350. Contact Betty Bellamy at (416) 922-5145.



CAPAC Keeps The Score For Canadian Film Music

- ◆ ACROSS THIS LAND—
Stompin' Tom Connors
- ◆ ACT OF THE HEART—
Harry Freedman
Paul Almond
Gilles Vigneault
- ◆ L'AMOUR HUMAIN—
Francois Cousineau
Marcel Lefebvre
- ◆ ARRIVEDERCI BABY—
Dennis Farnon
- ◆ BETWEEN FRIENDS—
Matthew McCauley
- ◆ BLINKETY BLANK—
Maurice Blackburn
- ◆ B.S. I LOVE YOU—
Jimmy Dale
- ◆ LES COLOMBES—
Michel Conte
- ◆ CRUNCH CRUNCH—
Ralph Fraser
- ◆ DELIVREZ-NOUS DU MAL—
Francois Dompierre
- ◆ DEUX FEMMES EN OR—
Robert Charlebois
Art Phillips
- ◆ UN ENFANT COMME LES AUTRES—
Regis Simard
Paul Marcel Gauthier
Andre Boulanger
Marcel Lefebvre
- ◆ THE ERNIE GAME—
Gene Martynec
Keith McKie
- ◆ GOODBYE GEMINI—
J. Alexander Ryan
- ◆ HOSPITAL—
Morris Surdin
- ◆ L'INITIATION
Francois Cousineau
Marcel Lefebvre
Pat McDougall
- ◆ ISABEL—
Harry Freedman
- ◆ IXE-13—
Francois Dompierre
Jacques Godbout
Pierre Petel
Louis Applebaum
- ◆ JOURNEY—
Luke Gibson
- ◆ THE LAST ACT OF MARTIN WESTON—
Milan Kymlicka
- ◆ LES MALES—
Stephane Venne
- ◆ MON ONCLE ANTOINE—
Jean Cousineau
Eldon Rathburn
- ◆ NEIGHBOURS—
Norman McLaren
- ◆ NEPTUNE FACTOR—
William McCauley
- ◆ NOBODY WAVED GOOBYE—
Eldon Rathburn
- ◆ PAPERBACK HERO—
Ron Collier
- ◆ PILE OU FACE—
Stephane Venne
- ◆ THE PYX—
Harry Freedman
- ◆ THE REINCARNATE—
Milan Kymlicka
Harriet Bernstein
- ◆ RIP OFF—
Murray McLauchlan
- ◆ THE ROWDYMAN—
Ben McPeck
- ◆ SEPT FOIS PAR JOUR—
Francois Cousineau
Marcel Lefebvre
- ◆ SHALAKO—
Robert Farnon
- ◆ SLAUGHTERHOUSE FIVE—
Glenn Gould
- ◆ STORY OF G.I. JOE—
Louis Applebaum
- ◆ U-TURN—
Neil Chotem
- ◆ VIENS MON AMOUR—
Dean Morgan
Paul Baillargeon
- ◆ THE VIOLIN—
Maurice Solway
- ◆ LA VRAIE NATURE DE BERNADETTE—
Pierre F. Brault
- ◆ WAITING FOR CAROLINE—
Robert Fleming
- ◆ WEDDING IN WHITE—
Milan Kymlicka
- ◆ Y'A PLUS DE TROP PERCE—
Paul Baillargeon Dean Morgan

The Canadian film industry is growing nearly as fast as the skyscrapers in Toronto and Montreal. And CAPAC, Canada's largest and longest-established performing rights organization is keeping score.

That's our job, and it keeps us busy—because CAPAC composers and publishers produce nearly all the music for made-in-Canada motion pictures.

Mind you, CAPAC writers don't limit themselves to providing the music for Canadian films — many of them are commissioned to write scores for films made in Europe and the United States.

We've listed just a few of the hundreds of films for which some of our 3,500 members have written the music. It pays our members for us to keep score of their credits.



The Composers, Authors and Publishers Association of Canada

1240 Bay Street, Toronto, Ontario
1245 Sherbrooke St. W., Montreal, Quebec